

# MUSICAL AMERICA

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*John C. Freund*

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## ITALY ANGRY OVER AMERICA'S PRIVILEGE

### Giving of First Performances of Puccini and Mascagni Operas Causes Indignation

ROME, Aug. 13.—The prospect of foreign premières for operas by two of their most prominent composers has aroused the indignation of the Italians. Except in the case of Verdi's "Aida," which had its initial performance at Cairo, the public of this country has never been asked to await the verdict of another people regarding native artistic products, and consequently the action of Messrs. Puccini and Mascagni in submitting respectively the "Girl of the Golden West" and "Ysobel" for first judgment to Americans has come to be looked upon in the light of an insult, for which there is no legitimate excuse, as was the case with Verdi's Egyptian opera. The latter was composed expressly for the festivities attending the opening of the Suez Canal.

It is therefore likely that when Messrs. Puccini and Mascagni offer their latest works to home audiences that such shortcomings as may exist will not be altogether leniently dealt with.

Mascagni has practically completed the score of "Ysobel" and is busy superintending the transfer of his furniture to a Roman warehouse previous to his departure for America, a journey to which he has now become entirely reconciled. There is also a probability of his visiting South America after his departure from the United States.

Another Italian composer who is contemplating a trip to America is Don Perosi, music director of the Sistine Chapel, in Rome. At the same time he does not feel that it would be becoming to the dignity of his priestly profession to undertake a tour at the head of an orchestra.

### MME. MELBA'S ARRIVAL

#### Prima Donna Will "Break New Ground" in Present American Tour

Mme. Nellie Melba aboard the *Campania* was scheduled to arrive in New York this week for a tour of the United States. She was accompanied by Ada Sassoli, the harpist, and John Lemone, the flutist. Melba's compartment on the train and her stateroom on the boat were literally filled with flowers. As her train pulled out she waved a bouquet at a party of singers and musicians who had gathered to see her off.

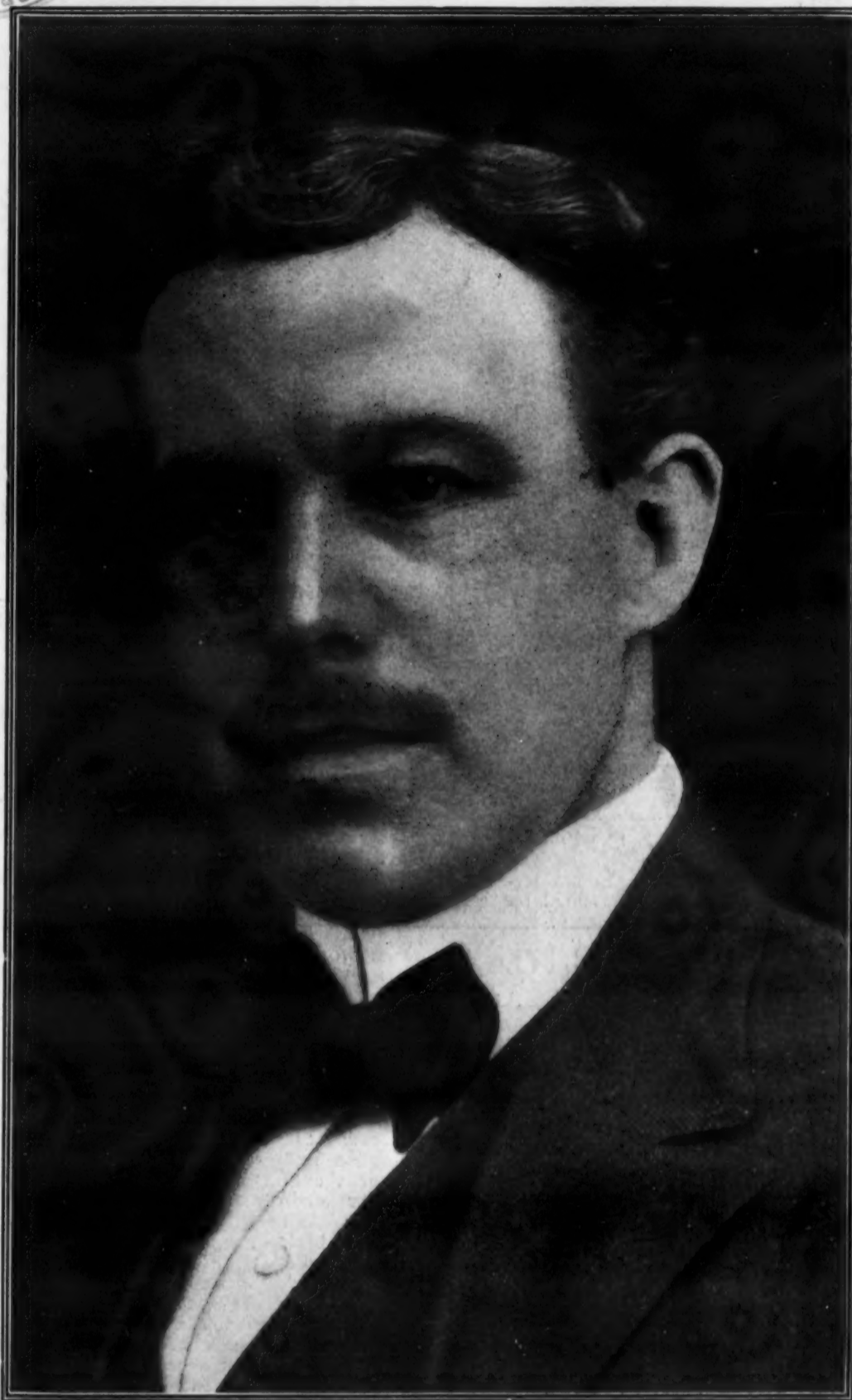
Before her departure from Europe she said to the newspaper men. "My present tour includes Canada, so I am really breaking new ground. I have sung in Montreal and Toronto before, but this season I will sing in many other Canadian cities, so I am looking forward to new experiences. I will sing only at the Metropolitan houses in New York and Chicago.

### VIENNESE CHORUS'S VISIT.

#### Academic Singing Society Expected Saturday—Their Plans

The Academic Singing Society of the University of Vienna will arrive in this country for a ten days' stay in America on August 20 or 21, accompanied by the President of the University, Prof. Swoboda. During their brief sojourn they will visit, in addition to New York City, Boston, Buffalo, Philadelphia and Washington, being entertained by their compatriots in each of these cities. They are also to visit Beverly, Mass., where they will sing before President Taft.

On the afternoon of August 21 the singers will be received at Columbia University by Professors Burgess and Keppler. Previous to this they will pay their respects to Acting Mayor Mitchel at City Hall. On the same evening they will be the guests of the Arion Club, at the club house on Park avenue and Fifty-ninth



DR. FRANKLIN LAWSON

One of America's Most Prominent Tenors, Who Has Distinguished Himself in Concert and Oratorio Appearances in Europe and America. (See page 5)

street. The famous Students' Chorus, of 100 voices, will be heard in a charity concert in Carnegie Hall on the following evening, after which there will be another entertainment for them by the Austrian Societies, at Terrace Garden. They are to stay at the Plaza Hotel while in New York.

In Buffalo the students will be received by the University Club, in Philadelphia by the University of Pennsylvania, and in Boston by Harvard. It is expected that the trip of these singers to America will lead to an exchange of professors between American and Austrian universities.

#### Max Rabinoff's Company to Sail for Mexico Season Next Week

A special steamer chartered from the Ward Line will carry an opera company from New York City for the City of Mexico on August 25. This company, which is under the direction of Max Rabinoff, of Chicago, who also is largely interested in the tour of the Russian dancers, includes Mmes. Jane Noria, Rita Fornia, Claessens and Olitzka, and Messrs. Martin and Amato. The repertoire of operas, all to be sung in Italian, includes "Aida," "La Bohème," "Lohengrin," "Pag-

liacci," "Otello," "Traviata," "Rigoletto," "Tosca," "Cavalleria Rusticana," "Madama Butterfly," "Faust" and "La Gioconda." The costumes, scenery and properties are from the Metropolitan Opera House. It is estimated that there will be at least 220 back drops. The engagement will be played at the Arbeau Theater, as the new opera house in the City of Mexico is not yet completed.

#### Charles Lenepveu, Famous French Com- poser, Dies at Age of Seventy

PARIS, Aug. 16.—Charles Lenepveu, the French composer, died to-day at the age of seventy. He was born in Rouen in 1840, and studied music at the Paris Conservatoire, winning the Prix de Rome in 1865 with a cantata called "Renaud dans les jardins d'Armide." In later life he became a professor of composition at the Conservatoire, a member of the institute, an inspector of musical education, a member of the Superior Council of Musical Education, and an Officer of the Legion of Honor. His works include three operas: "Le Florentin," "Velléda" and "Jeanne d'Arc"; a requiem mass; a "Triumphal Ode," and a cantata based on verses by Corneille.

## AMERICAN ORGANISTS CONSIDER PROBLEMS

### Third Convention of National Asso- ciation Brings Delegates from All Over the Country

OCEAN GROVE, N. J., Aug. 15.—The Third National Convention of the National Association of Organists, which includes a thousand members from both this country and Canada, was held in the Auditorium at this resort from Tuesday, August 2, to Wednesday, August 10, inclusively.

This Third Convention was more largely attended than that of last year, and the organization has become much more permanent. The membership has largely increased and is more representative of the entire country. This is shown, not only in the larger attendance, but in the appointment of State presidents for the entire country. The principal events were the adoption of the constitution and by-laws, quite comprehensive in character and covering all the principal points of the organization; the election of officers, and the enlarging of the scope of the association by the formation of a national committee and the decision to publish a newspaper devoted entirely to the work of the association.

Though many organists have worked in order that this convention might excel that of last year, perhaps Tali Esen Morgan, a musical director of national fame, has had more to do than anyone else in producing such excellent results, serving entirely without pay and merely for the love of work. Mr. Morgan has devoted a large portion of his time and energy to such effect that he has been elected to a special office, that of national superintendent.

In a speech made by Mr. Morgan before the Convention its purposes were clearly outlined as follows: "The National Association of organists is now an assured success. We have already over a thousand members and practically no organized campaign has been made. On looking over the list you will find the leading organists of the nation as members and plans have been made to carry on a campaign that will reach every town and village in the country. State presidents with the national officers constitute the national committee and this body will meet in St. Louis, or Chicago, about Christmas time.

"Other organists will be invited to meet them and this will be the beginning of midwinter conventions. The Association will at once open national headquarters in New York and will carry on the work from there. The publication of a national paper called the *Musical World* has been authorized and not less than ten thousand copies, and possibly twenty-five thousand, will be mailed every month.

"The movement has never been more alive than it is at the present time, and that there is a need for such an association as this is shown by the enthusiasm of the thousand or more members. There is not a note of selfishness in the plan, and the keynote of the convention is a spirit of helpfulness and general good fellowship.

"Personally, I shall give this movement my best energies and experiences, without a salary, nor any hope nor desire for personal gain."

The next convention will be held at Ocean Grove during August of next year, and will undoubtedly attract an immense crowd of organists, choir directors, and other musicians. The meetings of this convention have been pleasantly interrupted by a series of concerts by such artists as Mme. Schumann-Heink, Bernice de Pasquali, Clarence Reynolds and others.

The election of officers resulted as follows:

Homer N. Bartlett, president; Mark Andrews and Will C. Macfarlane, vice-presidents; Clarence Reynolds, secretary; Tali Esen Morgan, national superintendent. Executive Committee. Dr. J. Christopher

[Continued on page 3.]

## CHORUS A FEATURE OF PARK CONCERTS

People's Choral Union and Arnold  
Volpe's Orchestra Combine  
Forces in New York

Last Sunday, August 14, marked an innovation at the Mall in Central Park, where in connection with the Municipal Concerts the People's Choral Union was heard. A stand had been erected to seat the chorus, which numbered something over three hundred, immediately in front of the Beethoven statue and facing the orchestra stand, which was occupied by Arnold Volpe and his symphony orchestra. The chorus was conducted by Edward G. Marquard. An enormous crowd was present, possibly thirteen or fourteen thousand people. The chorus and the orchestra gave their numbers alternately, all the choral works being sung *a cappella*.

Among the choral numbers sung were Beethoven's "Glory of God in Nature," Conradi's "At Sunset," "Oh My Luv's Like a Red, Red Rose," by G. M. Garrett, and "Sea, Mountain and Prairie," by Frank Damrosch.

The great audience applauded enthusiastically both chorus and orchestra. The novelty of the orchestral program, representing the present arrangement for the hearing of new and little heard American scores, was two numbers from the incidental music to "Macbeth" by Edgar Stillman-Kelley. The first was the prelude to the second act, representing Macbeth's words—"Methought I heard a voice cry, 'Sleep no more.'" The second was the banquet music, a sort of march expressing festivity and Gaelic royalty. These works were further evidence of Mr. Stillman-Kelley's skill in orchestration and of the seriousness and beauty of his thought.

Other works much enjoyed were the "Huldigungs March" of Grieg, selections from "Lohengrin," and portions of Liszt's "Mazeppa." On Sunday, August 28, the united German singing societies will be heard at the Mall, conducted by F. Albeke.

Riccardo Martin has gone to Rimini, Italy, for a month's rest.

## METROPOLITAN STARS "CAKEWALKING" TO EUROPE



BERNICE DE PASQUALI AND ALLEN HINCKLEY

Two important members of the Metropolitan Opera Company, Bernice de Pasquali, soprano, and Allen Hinckley, basso, are pictured herewith in a happy moment of their vacation. They are doing a "buffo" cake walk to the music of the ship's band on the upper deck of the *Kaiser Wilhelm der Grosse*, en route for Europe. Both

singers have now returned to this country. Mme. Pasquali recently electrified an Ocean Grove, N. J., audience by her singing and Mr. Hinckley is in the midst of a concert tour which, though brief, will take him from Maine to California. He returns to England to sing at Covent Garden in the early fall.

### New School of Music for Detroit

DETROIT, MICH., Aug. 15.—F. W. Iseler, a graduate of the Royal Academy of Music in Berlin, and for ten years a teacher of music in that city, has founded the Iseler

College of Music at No. 10 Witherell street, this city. Three talented daughters will act as assistant teachers to Mr. Iseler—Miss Charlotte, violin and piano; Miss Elly, piano, and Miss Rita, cello.

## TWO BOSTON OPERA ARTISTS ABROAD

Success in London of Baklanoff  
and in Paris of  
Lipkowska

LONDON, July 27.—Among the artists who will appear at the Boston Opera House next season, who have been singing at Covent Garden, is Baklanoff, the distinguished Russian baritone, who made his debut here in "Rigoletto" two or three weeks ago. He will probably sing the parts of Ramon in "La Habanera," the new opera of Laparra, which was given its premiere at Covent Garden a week ago Monday evening; also Iago in "Otello," the *Sheriff* in Puccini's new opera, "The Girl of the Golden West" and the *Monk* in "Thais." Baklanoff made a great success in his performances of "Rigoletto," and as *Scarpia* in "La Tosca" and *Amonasro* in "Aida."

Mme. Lipkowska, the petite and charming Russian prima donna, whose return to America next season will be greeted with enthusiasm, also arrived in London a few days ago with her personal representative, Alexander Kahn, after a successful appearance at the Opéra Comique, Paris. Mme. Lipkowska will make her debut in the part of *Marguerite* in "Faust" during the coming season at the Boston Opera House. She will also sing *Thais* in Massenet's opera, and probably in Massenet's *Manon Lescaut*. It is understood, although not officially, that Rubinstein's "The Demon" may be produced during the Boston opera season with Baklanoff in the title rôle and Mme. Lipkowska in the part of *Thamara*.

The performance of "La Habanera" Monday evening brought out one of the largest audience of the season at Covent Garden, but there was hardly the enthusiasm



Mme. Lipkowska, the Russian Soprano, and Her Compatriot, M. Baklanoff, the Baritone, "Snapped" During a Recent Stay in London

which might have been expected upon the occasion of a first performance here of a

new work. Laparra is a young man, but his music unquestionably shows a gift for operatic writing.

The opera was beautifully staged. M. Bourbon was Ramon, Mme. Demellier, who created the rôle of *Pilar* in Paris, made a favorable impression, and M. Dalmores sang the comparatively small part of *Pedro*.

Tetrazzini sang *Gilda* in "Rigoletto" Tuesday evening a week ago and a typical London audience forgot itself thoroughly after the "Caro Nome" and recalled the singer again and again until the prima donna, bowing her acknowledgments, walked back down the stairs to the footlights and sang an encore. This would surely have interested American audiences, Boston audiences particularly, in view of the heated discussion which took place last season on the question of encores during the progress of an opera. A great deal of opposition was raised by some of the Boston critics to allowing artists to sing an encore and thus break the continuity of the opera. Some critics went so far as to say that in European opera houses encores were absolutely prohibited. It is an unusual thing at Covent Garden for an artist to repeat an aria, but Tetrazzini did repeat "Caro Nome," and she has repeated other arias in other operas during her present engagement at this opera house.

Director Henry Russell of the Boston Opera Company has been in London for some time and left last week for Paris. In an interview in Paris he remarked that he had every reason to believe that the coming season in Boston would surpass the success of last year, which as every one knows was noteworthy from almost every standpoint. Mr. Russell has now left Paris for Italy.

The accompanying picture was snapped by your representative on the top of Wellington House one afternoon and shows Mme. Lipkowska and M. Baklanoff.

DELBERT LOOMIS.

## 'FRISCO BOHEMIANS IN "THE CAVE MAN"

Sections of McCoy-Field Music-  
Drama Performed at Club's  
Annual Concert

SAN FRANCISCO, Aug. 10.—A vast throng was in attendance at the annual concert of the Bohemian Club given at the Van Ness Theater on the afternoon of August 9th. "The Cave Man," text by Charles K. Field and music by William J. McCoy, was the principal feature of the afternoon, being the Grove Play of this year's Midsummer Music of Bohemia.

Part I of the program was made up of splendid numbers by members of the Bohemian Club. The overture, "In Bohemia," by Henry Hadley, proved to be a delightful work.

The Prelude from "St. Patrick at Tara," the Grove Play of 1909, a splendid work, was given.

George Walcker sang a bass solo "St. Anthony's Sermons," by Herman Perlèt, and it was so effectively sung that he was called forth to repeat it.

One of the most interesting and beautiful numbers was the overture, "Mount Tamalpais," also by Herman Perlèt. It is a tone picture and descriptive of the mountain, the composer drawing his inspiration from verses written by Allen Dunn, of San Francisco, and member of the club.

All of these numbers were led by the composers.

Part II of the program was devoted to "The Cave Man." Keen disappointment prevailed when it was announced that David Bispham, who had sung the principal part at the Grove Play, and Mrs. J. C. Brickwell were both ill and unable to appear. Although much of the dramatic effects were lost by the absence of these two singers, those who substituted and who prepared their parts within a few hours' notice, sang admirably. These were Ernest McCandlish, and Catherine McCoy, daughter of the composer.

The program was as follows:

Prelude—Daybreak in the Prehistoric Forest (The Man comes from his cave and makes his kill); Recitation, with Orchestra—The Story of the Tar-Pool; Intermezzo—Dance of the Fireflies; Aria—"Flint in my hand!" (The Man sharpens his stone axe); Scene—a. The Combat (The Man fights for his life against the Beast); b. Duet—The Cave Man's Mating (The Man and the Woman are united after their battle with the Beast); Epilogue—The Ascent of Man; a. The Awakening Voice, b. March of the Dawn.

The Recitation had unfortunately to be omitted, Mr. Bispham could not perform.

The solo "Flint in my Hand!" was delightfully rendered by Henry Perry, substituting for Mr. Bispham, and who also prepared his part within a very few hours' notice.

"The Awakening Voice" was splendidly sung by Vail Bakewell and choristers, the voices of the latter coming from an invisible source, suggestive of the spiritual voices.

In "The March of the Dawn" the Bohemian Club Chorus was heard.

Mr. McCoy is remembered as the composer of the Grove Play of a few years ago, "The Hamadryads." While "The Cave Man" differs vastly from "The Hamadryads" in that it is more dramatic and contains much more of modern harmony, some of which is entirely new and original, it is equally as excellent a work.

Mr. McCoy led the orchestra of sixty in Part II of the program. R. S.

### F. R. Huber Marooned on an Island

BALTIMORE, MD., Aug. 15.—According to advices received here, Frederick R. Huber, of the Peabody Conservatory faculty, who is canoeing with a friend in Lake Saranac, was marooned on an island, without food, for twenty-four hours during a severe storm. He was able to proceed after the storm, and is now working his way through Lakes Champlain and George. W. J. R.

For the first time in its history the Mannheim Court Theater closed its season this year with a surplus of \$9,500.

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## AMERICAN ORGANISTS CONSIDER PROBLEMS

[Continued from page 1]

Marks, Mrs. B. S. Keator, Charles Yerbury, J. C. Ungerer, Dr. S. N. Penfield, Frederick Schlieder, Edmund M. Jacques, W. A. Waters, S. F. Smith, Chester H.



Mme. Schumann-Heink, Whose Recital Was a Feature of the Organists' Convention

## WHAT ONE CAMERA SAW IN MUSICAL OCEAN GROVE



On the Day of the de Pasquali-Dalton Baker Concert. From Left to Right, Clarence Reynolds, Organist; Mme. de Pasquali, Martin H. Hanson and His Assistant, Miss Lewis; Tali Esen Morgan (above), Signor Pasquali (pointing) and Mr. Dalton Baker, the Baritone.



A Group of Delegates "Snapped" After One of Their Meetings

Beebe, Rafael Navarro; State Presidents and National Committee: W. C. Carl, New York City, N. Y.; William E. Ashmall, Arlington, N. J.; H. S. Fry, Philadelphia, Pa.; Nettie Osborne Crane, Baltimore, Md.; Arthur Foote, Dedham, Mass.; Fred Tolton, Hartford, Conn.; J. Bradford Campbell, Somersworth, N. H.; H. H. Freeman, Washington, D. C.; Myron C. Ballou, Providence, R. I.; D. Leslie Carpenter, Delaware, Del.; W. D. Armstrong, Alton, Ill.; G. H. Fairclough, St. Paul, Minn.; J. J. McClellan, Salt Lake City, Utah; H. F. Sprague, Toledo, O.; A. B. Taylor, Beloit, Wis.; N. J. Corey, Detroit, Mich.; J. Fred. Wolfe, Berkeley, Cal.; H. F. Huffmeister, Houston, Tex.; Ben J. Potter, Richmond, Va.; J. J. Cogswell, Moscow, Idaho; H. C. Stewart, Louisville, Ky.; D. F. Easterday, Lincoln, Neb.; F. Flaxington Harker, Biltmore, N. C.; Er-

win A. Morse, Greenville, S. C.; R. Jefferson Hall, Memphis, Tenn.; Arthur Blakeley, Toronto, Can. (Other States to be filled.)

The program of the convention was devoted largely to the discussion of matters pertaining to organ playing, organ building, the organist's professional life, choir training and organization and music from the standpoints of the organist, the singer and the minister. Many of the papers precipitated interesting discussions, and it was seldom that the meetings adjourned at the scheduled hour. The program in full was as follows:

Tuesday, August 2.  
10.30 a. m. Registration of members.  
Business meeting. Adoption of Constitution and By-laws.  
Wednesday, August 3.  
10.00 a. m. "Voice Productions as Ap-



The Aida Trumpet Quartet, Which Played for the Delegates: Norma Sauter, Cora Sauter, Blanche Wolf and Edna White.



Mr. and Mrs. Tali Esen Morgan, and One of Their Six Children, in Front of Their Home in Ocean Grove.

plied to Choir Training." Walter S. Young.

11.30. "Status and Ethics of the Organist's Profession." Rafael Navarro. Mark Andrews.

Thursday, August 4.

10.00 a. m. "Hymns and Their Use." Charles T. Ives.

11.00 a. m. "Volunteer Choirs." Tali Esen Morgan.

Friday, August 5.

10.00 a. m. "The Higher Preparation of the Organist." Dr. Smith N. Penfield.

11.00 a. m. "How to Prepare for the A. G. O. Examinations." Mark Andrews.

[Continued on page 27.]

IN AMERICA

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## "THE MERMAID" AT CHAUTAUQUA

Edwards's Cantata Effectively Performed with Mrs. Kimball and Mr. Ormsby as Soloists—Musical Activities of the New York State Educational Reso:t

CHAUTAUQUA, N. Y., Aug. 15.—The week just passed has been a gala one, musically, for Chautauqua, and thousands of people have taken advantage of the opportunity to hear the many excellent performances.

On Monday evening Julian Edwards's difficult and delightful cantata, "The Mermaid," was given by the choir, orchestra and soloists, under the direction of Alfred Hallam. The cantata's story is nothing more or less than "Die Lorelei," but the setting is different, musically, from other works treating the same subject. The work is scored for the two soloists, soprano and tenor, with chorus and orchestra. Agnes Kimball, soprano, and Frank Ormsby, tenor, were most artistic in their presentations of the parts allotted them, and should be accorded none but the highest praise for their work.

The chorus work was most effective, expression and attack being a marked feature of the singing. The orchestration (though difficult in the extreme) was taken care of by the local organization, and brought forth comment of the highest order from all who heard the performance. Again, as has been said many times before, Mr. Hallam is to be congratulated on the excellence of the performance.

G. C. Ashton Jonson delivered another of his lectures on the works of Wagner Wednesday, and he talked on "Die Walküre."

At the Artists' Instrumental Recital in Higgins Hall two most beautiful concertos, that in A minor by Schumann and the one in E flat by Liszt were heard. These numbers were played by Georgia Kober and May Sellstrom, and William H. Sherwood on two pianos. Miss Kober is the principal teacher in the Sherwood Music School, of Chicago, Ill., and at Chautauqua, N. Y. Miss Sellstrom is also one of the leading teachers in the Chicago school. Mr. Sherwood also played a sonata by Mozart with Mr. Marcossion, and Mr. Marcossion played a group of violin numbers with Miss Kober at the piano.

Mrs. G. D. Hughes, a delightful singer from Youngstown, O., sang at the Presbyterian service last Sunday. She possesses a voice of rare excellence.

Students of the piano department under William H. Sherwood, director, and Georgia Kober and Mrs. E. T. Tobey, assistants, gave a recital at Higgins Hall on Wednesday.

On Tuesday evening Charles F. Vanderhill, of New York City, gave a recital of Shakespeare's "Midsummer Night's Dream," in the Amphitheater. The Mendelssohn music to the comedy was delightfully presented by the Chautauqua Orchestra under the direction of Alfred Hallam. The chorus work was given by the ladies of the Chautauqua Choir, Mrs. Kimball singing the solo parts. Miss Castle was to have assisted also, but illness prevented. The whole performance was remarkably well given.

On Wednesday, at 2:30 P. M., the following program was presented by the Chautauqua Junior Choir, orchestra and the soloists for August.

"Vision" (Tchaikowsky), "Air de Ballet" (Hille), Chautauqua Orchestra; songs, "O Beautiful Violets" (Reinecke), "If I Were a Flower" (Huss), "Soldiers' Chorus" from "Faust"

(Gounod), Chautauqua Junior Choir; songs, "Cool an Dhu" (Leoni), "Serenity" (Mary Turner Salter), Mr. Ormsby; piano solo, "Twelfth Hungarian Rhapsody" (Liszt), William H. Sherwood; prologue from "Pagliacci," Mr. Kellerman; violin solo, "Legende" (Wieniawski), "Mazurka" (Wieniawski), Sol Marcossion; songs, "Flower Rain," "The Woodpecker," by request, Mrs. Kimball; songs, "O Wert Thou in the Cauld Blast" (Mendelssohn), "Songs of the School Months" (Olds), "Rub a Dub" (by request), Chautauqua Junior Choir.

The Chautauqua Music Club gave a delightful recital at Higgins Hall, at 7 o'clock, the evening of the 10th. The club now numbers 200, and the program was given by members. The accompanists were Mrs. Blankenship, Miss Grove and Lynn B. Dana.

Henry B. Vincent's twelfth organ recital for this season was listened to by a large and appreciative audience.

The last of the series of Croxton-Washburn recitals took place on Thursday.

Mr. Croxton sang three German songs. The first, "Im Volkston," by Hildach, was a delightful example of the folk-song in which Germany is so rich, and from which developed in logical sequence the Volkstümliches Lied (or popular songs) of which Mr. Washburn sang an excellent example in Ganz's "Was ist Liebe," and the "durchkomponiertes" (through-composed) or Kunst Lied (art song). Of the latter Brahms's "Verrath" is as fine an example as could be chosen, and in it Mr. Croxton made a great effect.

Mr. Washburn gave a most poetic rendering of a setting by Leoni of Maeterlinck's fascinatingly illusive poem "When He Comes Home." Frederick Shattuck, accompanying as effectively and sympathetically as ever, also contributed to the program as composer of a beautiful "Lullaby," to which Mr. Washburn's finished art gave all possible effect.

At the sacred song service yesterday Mrs. Kimball, Miss Castle, Mr. Ormsby, Mr. Bird, Mr. Hallam, Mr. Kellerman and the Chautauqua Choir contributed appropriate musical numbers.

Georgia Kober's piano recital brought forth a gavotte by Sgambati, the Chopin Scherzo in B Minor, Saint-Saëns's Variations on a Theme by Beethoven, Schumann's Variations in B Flat (with Mr. Sherwood assisting at the second piano), and Liszt's "Mazeppa." Her playing aroused praise from discriminating critics.

On Friday evening the second performance of the "Golden Legend," by Sullivan, took place. If it were possible, the production was more smooth than the first one. The soloists were all good in their parts. They were Mrs. Kimball, Miss Castle, Miss Dunning, Mr. Ormsby, Mr. Washburn and Mr. Kellerman. Miss Dunning, who, by the way, possesses a very fine voice, divided the contralto work with Miss Castle, who has been ill with tonsillitis for several days. Miss Dunning should follow the work of a singer carefully, develop good musicianship, and she will win a brilliant future.

L. B. D.

### Prominent French Musicians Locate in Montreal

MONTREAL, Aug. 16.—Arthur Plamondon and his wife, the one a Montrealeer by birth and brother of Rodolphe Plamondon, and now a resident of Paris and one of the most popular church tenors of that city,

and the other a Frenchwoman and a soprano of fine training, have just come to Montreal to settle for a couple of years. Mr. Plamondon sang the offertory at Notre Dame Church on Sunday, exhibiting a light lyric voice of the utmost refinement and purity. The couple while in Paris were the intimate friends of Jean Moret, one of the most promising of the younger composers, who has dedicated to them some of his best work. Montreal is at the moment notably lacking in tenors and somewhat so in sopranos, and the arrival of the Plamondons is opportune.

K.

### AMERICAN PIANIST, POPULAR IN BERLIN, ON HER WAY HOME



CLARA FRANCES WINDNAGLE

Pupil of Vernon Spencer, Who Is Returning from Her Successful Work Abroad

Clara Frances Windnagle, pianist, who for the last two years has been a very popular member of the American Colony and a prominent pupil of Vernon Spencer sails for home from Naples on August 9 after making an extended tour of Italy.

### GIVES RECITALS IN MAINE

Dorothy Temple Brown's Programs of Songs Enjoyed at Summer Resorts

BOSTON, Aug. 15.—Dorothy Temple Brown, the soprano who recently returned from Italy, has been giving a series of six evening recitals in Maine, and has been greeted invariably by enthusiastic audiences. She has been assisted by Miriam Brooks, pianist. On the evenings of August 3, 4 and 5 she sang in York, Me., and on the 9th at the Sam Otset, Rockland, Poland Spring House, August 11, and Sparhawk Hall, Ogunquit, August 12. Her program was as follows:

"Come Live With Me," E. A. Brown; "The Captive Maid," G. H. Clutsum; "Schlaf, Holdes Kind," Wagner; "Zu der Rose, du dem Weine," E. Schuett; "Lament to Adonis," K. R. Heyman; "Caro Nome," from "Rigoletto," Verdi; "When Love Is Kind," Old English; "Romany Spring Song," A. Horrocks; "Povera Rondinella," Scontrini; "L'Hirondelle," Dell'Acqua; "Allah, Be With Us," A. Woodford-Finden; "To Phyllida," T. Del Riego. Miss Brooks played: Nocturn, D flat major, Chopin and Caprice, Saint-Saëns.

D. L. L.

### Mme. Hissem-de Moss in the Catskills

Mary Hissem-de Moss, the popular soprano, is spending August at Mamakating Inn, Wurtsboro, N. Y., in the Catskills. Fishing, rowing and driving are the sports upon which she relies for physical recuperation. Her next season of concert work promises to be exceptionally busy.

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## ALMA GLUCK WINS BAR HARBOR'S FAVOR

Prima Donna Delights Many Social Celebrities by Her Voice and Personality

BAR HARBOR, ME., Aug. 15.—The second concert of the season at the Building of Arts, on August 6, was made notable by the appearance of Alma Gluck and Allen Hinckley, of the Metropolitan Opera Company. The audience, which represented prominent music lovers from all sections of the country and leading society people from New York, Chicago, Philadelphia, Boston and other cosmopolitan centers, was completely captivated by Mme. Gluck's art and personality. The Bangor Daily Commercial says:

"Not since the opening of the building has there been such enthusiasm. Mme. Gluck scored a remarkable success, not only by the exquisite beauty of her voice, but her charming personality and vivacious temperament carried her audience by storm. She captivated them by the first notes she uttered, and held them spellbound until her last notes were sung."

Mme. Gluck's selections included the "Caro Nome" aria from "Rigoletto," Brahms's "Von Ewig Liebe," Loewe's "Niemand hat's gesehn," Huhn's "If," words by Cora Fabbri, the "Depuis le Jour" aria from "Louise," Woodman's "An Open Secret" and Tchaikowsky's "Whether by Day."

Mme. Gluck is to be one of the prima donnas of the Maine Musical Festivals in Bangor on October 6, 7 and 8. According to those who heard her on this occasion she will be the surprise of the festival. Many social attentions were paid to her during her visit.

### YOUTHFUL MISS CHEATHAM

Paris Admirer Thought She Was Her Own Daughter

Here is a new story about Kitty Cheatham, the accuracy of which is vouched for by the Paris correspondent of the New York Times. At a recent distinguished social assembly in the Champs Elysées a white-haired man of the world who had just been introduced to Miss Cheatham remarked:

"I'm so glad to meet you, Miss Cheatham, because I admired your mother so much. She was one of the most delightful persons I have ever seen on the stage. I used to go constantly to Daly's Theater in those days, and your mother acted so exquisitely. She was the most dainty creature. You resemble her very much."

"I just let him talk," Miss Cheatham said, "and when he had finished I said, most demurely:

"You have paid me the greatest compliment I ever had, for I am my own mother and my own daughter. It was myself whom you saw on Daly's stage so many years ago."

"Now, wasn't I brave to confess to him?" Miss Cheatham asked in conclusion.

### Kellerman for Chicago Apollo Club

Marcus Kellerman, the basso, who has been engaged for a twelve weeks' Spring tour with the Minneapolis Symphony Orchestra, has also been secured by the Apollo Club of Chicago. With this organization he will sing the bass rôle in Wolf-Ferrari's "Vita Nuova," to be sung on January 12.

### Tina Lerner Engaged by London Symphony Orchestra

LONDON, Aug. 13.—Tina Lerner has been engaged to appear as soloist with the London Symphony Orchestra, under Dr. Hans Richter, at one of their regular subscription concerts February 13.

Jeanne Franko, the pianist, is at present resting from the strenuous season at White Lake, Sullivan County, N. Y.

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## PITTSBURG ACCLAIMS NEW CLASSIC DANCE

Michael Elliot's Interpretations a  
Feature of Festival Orchestra  
Concerts

PITTSBURG, Aug. 15.—Michael Elliot, the California interpretative dancer, a most charming young woman who gives expression to the sentiment embodied in music not necessarily written to be danced, charmed Pittsburghers on the occasion of her appearance, last Monday, Tuesday and Thursday nights at the music garden on the Schenley lawn. Her appearance was the occasion of a genuine sensation, all the more so that comparatively little was known of her here beforehand. Pittsburgh's critics have been unanimous in proclaiming her a great artist, one standing in the foremost ranks of those who are bringing about a renaissance of the expressive dance. In fact she made such a pronounced hit, the first two nights of the week, that she was prevailed upon to repeat her performances on Thursday night—an engagement extraordinary.

Her appearance here was made notable because of the fact that Arthur Farwell's "Domain of Hurakan," based upon Indian themes for the skilled treatment of which Mr. Farwell is famous, was performed here for the first time in America. Music lovers are all of one accord—those who heard it—that it is a virile production, bubbling over with splendid orchestral color—an instantaneous hit if you please. The "Domain of Hurakan" was scored by the composer for Miss Elliot's use and the manner in which she interprets it gives it a distinction that will prove lasting. The danseuse began her program with the "Peer Gynt" suites, the public being familiar with the episodes in the Ibsen dramatic poem. Utterly charming as are

Miss Elliot's representations of the "Morgenstimmung" and "Anitra's Dance," she exhibits powers of a higher order in "Ingrid's Klage." In this somewhat unfamiliar number from the second "Peer Gynt Suite" she convinces one immediately of her possession of dramatic gifts of a high order. Her new flower group—the "Wild Rose" and "Water Lily" of MacDowell, and the "Poppy" of Strauss—was greatly enjoyed,

makes short work of the idea that there must be a suggestion of wickedness in a dance to draw the crowd. It is Miss Elliot's great achievement that her appeal is wholly on artistic grounds. Her dance addresses itself to the love of grace and beauty, of imagination, of dramatic verity, but it makes no lesser appeal.

The Festival orchestra under the direction of Carl Bernthaler was in fine fettle



Michael Elliot, the Classic Dancer, and Her Accompanist, Harold Vincent Milligan, in Guilford, Conn.

with its subtle characterization of the contrasting elements presented by these delicate compositions. With Chopin she brings into her work a mysticism which does not appear in her more obviously dramatic interpretations or those that are merely charming. This she manifested in a marked manner in her interpretation of the familiar E flat Nocturne of Chopin. This work had been excellently orchestrated for her by Arthur Bergh of New York. The program also contained works by Schumann and others.

Arthur G. Burgoyne said in the Pittsburgh Chronicle-Telegraph that Miss Elliot

and gave the dancer splendid support. The orchestra closes the season at the Schenley this week and will begin a Summer engagement at Sewickley next week with well-known foreign and local singers as the soloists. The season here has been very successful.

The picture shows Miss Elliot and Harold Vincent Milligan, her accompanist, as well as "Pete, the Angel Child," a brindle bull, which is Miss Elliot's special hobby. The photograph was taken on the rocks at Mulberry Point, Guilford, Connecticut, before Miss Elliot's cottage.

E. C. S.

### DR. FRANKLIN LAWSON'S MUSICAL CAREER

IT is a significant fact that one of America's foremost tenors, Dr. Franklin Lawson, started out with the purpose of making his life's work not music, but medicine. Born in Cambridge, Mass., Dr. Lawson was educated in New York, and received his medical training at the College of Physi-

cians and Surgeons of Columbia University.

He practised for a considerable time at several of the foremost hospitals in this city, paying special attention to the anatomy and physiology of the organs of speech and song, but his love for music eventually

overcame his further aspirations to medical honors and he determined to become a singer. Being gifted with a tenor voice of remarkable range and beauty, he immediately set about to study for his newly adopted profession. He worked wisely and well with a number of the most eminent singing masters both in this country and abroad, among his instructors being Frank King Clark, then of Paris.

Dr. Lawson's repertoire is nothing short of remarkable, including as it does some sixty oratorios, and the principal arias of the greatest operas. His success in concert, oratorio and church work has everywhere been phenomenal. Thanks to his thorough familiarity with the vocal organs and their proper usage, he can sing some of the most exacting operatic airs several times in succession without the slightest evidence of fatigue. On one occasion he appeared without a rehearsal at a concert given in the Gardens of the Tuileries, in Paris. So pleased was the audience by his rendering of the "Lament" from "Pagliacci" that at the close a perfect storm of applause filled the garden, and even the orchestral players, to whom he was a perfect stranger, pressed about him in the wildest enthusiasm endeavoring each to offer him their congratulations. Such friendly demonstrations are, however, matters of common occurrence wherever Dr. Lawson may happen to sing.

Besides his activities as a concert singer, Dr. Lawson has won an enviable reputation as a vocal teacher, and many prominent church and concert singers in the professional ranks testify to the thoroughness and effectiveness of his methods.

#### Sanchez Busy as Vocal Instructor

Carlos Sanchez, the vocal instructor, has been busy at his New York studio, at No. 2 West Sixteenth street, this Summer. Among his pupils at present is the tenor, George Caccini, who has sung in opera in France and Russia, and also Giovanni Lafemina, another tenor gifted with a remarkable voice, and of whom much will doubtless be heard in the future.

#### Mr. Granberry in Dublin, Ga.

George Folsom Granberry, director of the Granberry Piano School, is spending his vacation in Dublin, Ga. He is stopping with his sister, Mrs. William A. Talliaferro, and will be her guest for several weeks.

## JAROSLAV KOCIAN'S TRIUMPHS IN ITALY

Violinist Who Is Coming Here  
Wins New Laurels in Rome  
and Naples

There is little doubt that one of the musical sensations of the coming season in this country will be the tour of the famous young Bohemian violinist, Jaroslav Kocian.

During the past few years he has been occupying such time as he could spare from his teaching in St. Petersburg in touring the various European countries, in each of which he has aroused the unbounded admiration of even the most exacting critics. His managers, Messrs. Kryl and Wagner, have been so fortunate as to have been able to persuade him to prolong his tour in this country a month longer than he had originally intended, so that he will be able to fill a season of sixty dates.

He will arrive here on October 20, and will appear with the Theodore Thomas Orchestra in Chicago on October 28 and 29, and at a recital in Milwaukee on October 30.

It is highly significant that some of Kocian's most imposing European triumphs were scored in Italy, where they have little use for any form of musical entertainment outside of opera. He was received with remarkable displays of enthusiasm in Rome and Naples, and was proclaimed one of the foremost violinists of the world. The newspaper comments are noteworthy. *Il Pungolo*, of Naples, declared that "Kocian is a magnificent singer of the violin, possessing the real ardent soul of a true artist; producing a tone large, intense, passionate from his instrument. Surely he is gifted with the art divine."

The *Corriere d'Italia*, of Rome, said: "Kocian possesses an admirable technique that allows him to surmount difficulties with the most extraordinary ease and calm. When Kocian plays a cantabile he makes his audience fairly rock with emotion." *La Tribuna*, of Rome, asserted that "Kocian is a virtuoso of the greatest ability. . . . He is one of the greatest violinists of our age."

#### Howard Potter Recovers from Operation

Howard Potter, for a number of years treasurer for the concert tours of Mme. Sembrich, and now associated with Loudon Charlton, the New York manager, has left the German Hospital, where he was operated upon for appendicitis. Mr. Potter has recovered completely from the indisposition, and is again actively engaged with the business side of music.

#### Appointment for a Bergey Pupil

CHICAGO, Aug. 15.—Florence Benson, a pianist who has studied entirely under the direction of Mrs. Theodore Bergey, except when she studied with Phillipe in Paris, where she went with Mrs. Bergey a year ago, has been engaged for the Centennial School of Cleveland, Tenn. Miss Benson is a fine performer, as well as teacher, and will be a decided acquisition for the Southern institution. C. E. N.

## CLARENCE EDDY

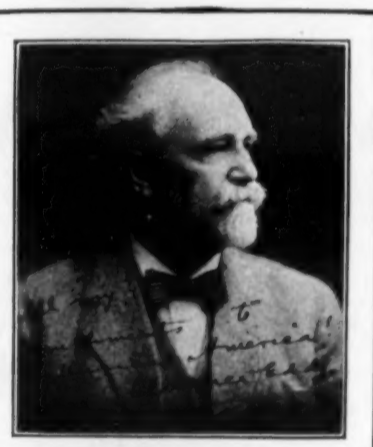
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## AMERICAN INDIAN MUSIC IN LONDON

Program by Charles Wakefield  
Cadman Followed with  
Keen Interest

LONDON, Aug. 10.—At a recent soirée given at the studio of Henry Stanley, an American teacher of singing here, by Charles Wakefield Cadman, of Pittsburg, the following program was given:

Omaha tribal prayer, Delaware ceremonial song, "How the Rabbit Lost His Tail," Omaha melody; "Game Song," Ute melody; five Omaha Indian flageolet love songs, played by Mr. Cadman; "Child Voices in Heaven," Omaha; "Beside the Niobara," Omaha; four American Indian songs, Cadman, (a), "From the Land of the Sky Blue Water," (b), "The White Dawn is Stealing," (c), "Far Off I Hear a Lover's Flute," and (d), "The Moon Drops Low;" "Kawas, Thy Baby is Crying" (Pawnee), Cadman; "Game Song" (Omaha), Cadman.

Charles Mott gave vocal illustrations, and caught the spirit of the Indian music perfectly. Strange as it may seem, these Indian melodies have an affinity with the old Celtic songs of the ancient harpers. This was notable particularly in the treatment of the melody at the cadences and also in the disposal of the harmony, especially at the closing cadences.

Altogether, the evening was very interesting. Liza Lehmann and Boris Hambourg



CHARLES WAKEFIELD CADMAN

were present, and followed the program with close attention.

EMERSON WHITHORNE.

Indianapolis Männerchor Reengages  
Christine Miller

Christine Miller, the well-known contralto, has been twice re-engaged by the Indianapolis Männerchor because of the unanimously favorable impression created by her singing during the past few years. Her work this year again thoroughly captivated her audience, and she was enthusiastically recalled after each of her groups of songs, being also compelled to add a number of encores. It is seldom that one hears a vocalist whose work is so thoroughly marked by rare finish and polish, and it

is no wonder that audiences should be happy to welcome her one year after another.

Why the "Evening Post" Doesn't Like  
Richard Strauss

[From the New York Evening Post.]

Why does the *Evening Post* take every occasion to point out the failure of the Strauss operas to hold the public attention after their sensational launching? For a very good reason. Strauss has done much to corrupt the young men who make music. He has given them the impression that the

way to succeed in the world is to defy all tradition, all conventions, all laws in music. As Rosenthal once wittily remarked, he is like a man who comes into a parlor, keeps his hat on his head, his cigar in his mouth, and puts his feet on the table. Such a man has a sensational "success"; he makes everybody talk about him, and some enthusiasts are sure to pronounce him a reformer of manners. But that sort of success does not last.

### WHITEHILL'S PLANS

Baritone Will Sail Soon to Join Beecham's Opera Company

Clarence Whitehill, who made such a success last year with the Metropolitan Opera Company as one of the leading baritones, will sail shortly for Europe, where he is to sing during October at Covent Garden, London, with the Thomas Beecham Opera Company. Mr. Whitehill will be heard in a wide variety of rôles in addition to Wagnerian.

Immediately at the close of the Beecham Fall season, the baritone will return to this country to prepare for his season's concert tour under the direction of the Quinlan International Musical Agency. Mr. Whitehill will be the chief soloist with the Theodore Thomas Orchestra when that organization make its Spring tour of 1911, appearing with it in all of the principal Western cities. Other engagements for the baritone's appearance in oratorio and concert call for his services at many festivals as well as in song recitals.

New York Girl Wins Laurels at Concert in Northern France

ETRETAT, NORTHERN FRANCE, Aug. 13.—At the annual concert arranged at this fashionable watering place by the Mayor, George Flory, for the benefit of the fisherfolk, one of the principal singers to-night was a New York girl, Frances Roeder, a pupil of Mme. Marchesi. She was heartily applauded for her singing of an air from "The Barber of Seville." After the concert came a dance under the direction of Jacques Offenbach, a grandson of the famous composer.

Gift of \$25,000 to Worcester Festival Association

WORCESTER, MASS., Aug. 13.—The gift of \$25,000 was recently bequeathed to the Worcester County Musical Association by the late Charles H. Davis. The association has never been a paying institution, and has long had hard work in making both ends meet. Mr. Davis's benefaction will eliminate much of the drudgery of the enterprise henceforth, and has been received with the utmost of appreciation by local musicians.

## TWO ORCHESTRAS TO TOUR THROUGH SOUTH

Manager Radcliffe Will Present  
Victor Herbert and Pittsburg  
Organizations

WASHINGTON, D. C., Aug. 15.—Arrangements have just been completed whereby W. L. Radcliffe will manage a Spring tour of Victor Herbert and his Orchestra of fifty musicians during April and May of 1911. This will be Mr. Herbert's initial trip through the South Atlantic States, visiting all of the principal cities, going into Texas and even on the borders of Mexico.

Mr. Radcliffe is well known through this section, and the announcement of the tour of America's greatest orchestra leader—a man who has assisted so much in the development of musical America—has been warmly received. The people of the South are naturally music-loving, and Mr. Herbert will find no lack of appreciation and enthusiasm in his audiences. He will be assisted during this trip by a quartet of eminent singers and those who have made a name on the grand opera stage.

Another important announcement which comes from the Radcliffe Musical Bureau of Washington is a tour of the Pittsburg Symphony Orchestra during the Spring of 1911, under the direction of Carl Bernthaler. The field to be covered by this organization will be through the States of Pennsylvania, West Virginia, Ohio and Kentucky. For the past two years Mr. Radcliffe has taken Mr. Bernthaler and picked musicians from the Pittsburg Orchestra through the South and Central States, where they have made such a favorable impression that the present announcement has been very warmly received. This orchestra will be assisted by well-known vocalists.

W. H.

Henrietta Bach Sails for Europe

Henrietta Bach, the New York violinist, who last Winter made her debut in Mendelssohn Hall, sailed last week for Europe by the *Amerika*, of the Hamburg-American line. Accompanied by her mother, she will visit the musical centers of Europe.

Mme. Mihr-Hardy for Chicago

Caroline Mihr-Hardy has been engaged by the Apollo Musical Club of Chicago to sing the soprano rôle in "The Dance of Death," which that society will give on April 10. Mrs. Hardy is under the management of R. E. Johnston.

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Dear MUSICAL AMERICA:

I wonder if you could not, through the publicity which you would be able to give the matter, help to solve this little difficulty that is perplexing the Turkish government. You have probably seen in the papers that they are having a hard time over in Turkey deciding what to do with the wives of Abdul Hamid. Two hundred were their estimated number until the Ministry of Finance found itself confronted by claims from seven hundred and forty-six women wanting \$800,000. Of course, that isn't much for seven hundred and forty-six women to want—going by our American standards, at least. The government would not pay this money, and has proposed a system of monthly pensions for ten years ranging from \$4.25 to \$21.25 per month. This is thought by the Turkish deputies, however, to be over-generous.

Pondering this matter I was reminded of the newspaper report at the time of the deposition of Abdul Hamid, that upon realizing the state of matters he had immediately shot his favorite Circassian girl. Personally, I don't believe this story, because all the Circassian girls are in circuses in America, but the thought came to me—why not bring Abdul Hamid's wives to Broadway. Can you think of anything that would be a greater attraction on the Great White Way than a light opera in which all the female participants were wives of Abdul Hamid? As for financial returns to the ladies, it would leave the Turkish pensions far behind! I feel very confident that Turkey's problem could be solved in this way, and if you would only bring the matter to public attention I am sure that some enterprising manager will take the cue.

There is only one thought that troubles me in this connection—this is, that the "wife of Abdul Hamid" will eventually come to take a place in the United States somewhat similar to that held by the present "pupil of Liszt." It would not be long before it would become very difficult to detect a true "wife of Abdul Hamid." Bogus ones would appear by the thousands. Still, as the "pupils of Liszt" are very slow about dying off, perhaps it would be a relief to have them superseded in the musical world by "wives of Abdul Hamid."

I am not yet able to relieve the atmospheric tension caused by the doubt as to who shall manage Tetrazzini, but I am able to give you this piece of interesting news from Paris:

"No gallery will be complete without a picture painted by the husband of Lina Cavalieri."

Chanler will probably do best in a business way by painting pictures of Mrs. Chanler, who, now that she has recovered from the appendicitis, is presumably able to pose again.

A New York paper thinks it cruel of a certain musical writer to refer to Dukas as one of the first rank French composers. Said paper says that up to now it has not had in New York the opportunity of judging as to the exact rankness of M. Dukas, but that it will have the chance ere long, for "Ariane et Barbe Bleue" is to be sung at the Metropolitan next Winter.

Had the writer of the above been curious to know more, he might have studied the score of "Ariane et Barbe Bleue" in advance and might have learned something, in fact, from the "Sorcerer's Apprentice" which has already been heard in New York.

By a little investigation he will find that M. Dukas belongs to the aristocracy of cleverness—that he is a man, not of thoughts but of effects. He has produced a piano sonata which is the product of toil and megalomania, a glance at which makes the writings of Liszt seem those of a child. The tinsel and glitter of the Orient overlie all the superficialities of M. Dukas's work which, in fact, consists wholly of superficialities.

I have a letter from a friend on the Coast (Pacific, of course) who sends me some wonderful critical words written for a Coast musical paper by one Charles Dutton from London.

My friend on the Coast thinks it a shame that so able a critic as this Dutton should hide his light out there. Rather a modest remark for a dweller of the Pacific slope, is it not? He is certainly not a "native son."

As to Dutton he writes from London that Melba sang *Mimi* last week "rather well" and that Mme. Destinn is the "best all round singer so far and that she understands just how to sing Puccini." (Italics are the Editor's, Meph.) These things being so—woe to the London season.

But listen to this ultimatum from Dutton. "As for 'Pelléas and Mélisande'—I am through with Debussy! once and forever! 'Mélisande' is spelt with two l's, to form an assonance with Pelléas, I suppose.

"Then Toscanini and Campanini are wrong," writes my California friend. I don't care a hoot about Toscanini and Campanini, but this ultimatum positively puts me in the wrong. I am not altogether through with Debussy yet, and though perhaps I should blush to say it within the hearing of Mr. Dutton, I am nevertheless capable of enduring the shame. Besides, it is a good many centuries since I have blushed. Dutton admits that he is not capable of analyzing such music, if one may call Debussy under that heading. (The worse for Dutton's capacity for analysis.) He is not able to discover a tune or a melody. I wonder what he expects to find in modern music—humming birds? He thinks that a short section of "Pelléas" would make a rather effective pale gray number to fill in at an orchestral concert—"for it is to be admitted," he says, "that D." as he scornfully calls him, "can write for orchestra." Why doesn't he look for something that Debussy has got, instead of something that he hasn't got? If he did that he might find something. Debussy is not a mountain peak, neither is he a highway, but as a magical vale to linger in once in a while he is well worth while.

Since a lady in Paris broke her leg getting out of a cab because she had on a hobble-skirt, Paris has announced to the world that the hobble-skirt is an American invention and that reputable makers of Paris modes have always opposed it.

This is good. Whenever any execrable thing happens in the Continental world hereafter, the European countries will dispose of it by merely saying, "Oh, that was invented in America!" Thus have the Europeans discovered a way to escape from all their modern crimes. Why, we will even be hearing before long that Dukas is an American, and that the triple suspensions and thirty-seventh chords of the modern French composers were invented in America.

Paralleling this, cables from across the water say that the Germans are imitating us in America, that American styles are fashionable there, villages are renamed after famous American persons and cities, and that a prominent American official has said that "Berlin is the most American of all the cities of the world and I feel at home when there." Hundreds of American articles have come into popular favor with the natives of Berlin, and American dishes are to be found on the restaurant menus. And before long they will probably find it profitable, as Italy seems to have done already, to copy our American tunes. Old Uncle Sam has been pretty busy for a long time building up a market place to which all his neighbors around the world find it profitable to come. I notice that the symphony orchestras and opera houses of the world are usually built pretty close to the market place. The Germans have been singing our popular songs for a good many years. It probably will not be so very long before the Germans, in carrying back to their country the things which we make that they want, will begin to take back symphonies and operas.

If you don't believe it, wait and see.

Here is something I would really like

to attend—An open air performance of "Pelléas and Mélisande," the play, not the opera, to be given by Maurice Maeterlinck and his wife, Georgette Leblanc, on August 29, at the Abbaye de Saint-Wandrille. It was at this place last year that a similar production of "Macbeth" was given, when the entire Abbaye formed the scene of the drama. The "Pelléas" performance will begin at sunset and be completed by the light of the moon.

This is all very much after my taste, something thoroughly ideal and beyond any touch of mundane pollution. But hold on—what's this I see!—"Only twenty-five spectators will be admitted, each of whom must pay a subscription of \$40." What do you think of that, coming from a continent which delights on every appropriate and inappropriate occasion in telling us Americans that we are base and commercial! Oh, I tell you, these fellows in the old world know a trick or two when it comes to business. The chief thing we ought to be ashamed of in America is not a supposed deficiency in artistic aspiration and achievement, but the comparative incapacity of our artists in a business way. What a howl would go up in Europe if they heard of an American writing a drama, subsequently made more famous by a composer writing an opera upon it, and then giving his drama and asking \$40 to hear it, and without the music at that! That item would not get past the Continental editorial sanctums, believe me.

However, when we get round to that over here, we will charge \$100.

Mary Garden is in trouble. It is not that the lions bit her, nor D'Annunzio, but that she cannot buy her double. This is an unusual sort of difficulty to find oneself in; one well worthy, however, of so unusual a person as Miss Garden.

This double is Mélissa Ten Eyke who sent a letter to the prima donna yesterday refusing an offer to go to Brussels to appear in "Thais."

Why should she go to Brussels to appear in "Thais"?

Because she made a reputation as *The Vision* in the first act of this opera at the Manhattan Opera House.

But why, then, should she be sending a letter to Mary Garden refusing to go?

Because she is the double of Mary Garden, and in the scores of times that she appeared and posed and danced as *Thais* at the Manhattan Opera House no one ever guessed that it was not Mary Garden herself.

And why, then, is Mary Garden so anxious to have her in Brussels? Because while Miss Ten Eyke would be doing the Celia Loftus imitation act on the stage, Mary would have a lot of time behind the scenes to rest up and look after her costume.

But Miss Ten Eyke would rather be herself in "Up and Down Broadway" than even to be Mary Garden in "Thais" at Brussels.

A fragment of a manuscript in an unknown tongue has recently been found in Central Asia. It has been acquired by the Asiatic Society of Bengal from a Montenegrin gentleman. The scientific world is guessing as to the significance of these five extraordinary leaves, the genuineness of which cannot be doubted. No clue has yet been found to the language in which this document is written.

Undoubtedly, when deciphered, this language will be found to be that in which musicians praise their colleagues.

Your,

MEPHISTO.

## BIG DAVID AND LITTLE DAVID READY FOR A PLUNGE



David Bispham and His Son at Rowayton, Conn.

Despite a series of important engagements during the Summer, David Bispham, the baritone, has managed to enjoy the customary forms of relaxation at his picturesque Summer home in Rowayton, Conn. The snapshot reproduced herewith shows father and son ready for a dive into Long Island Sound.

### French Decoration for Sammarco

LONDON, Aug. 13.—Mario Sammarco has received news from the French Ambassa-

dor in London that he has been made an officer of the Academy of France.

The recital Sig. Sammarco gives in London in October promises to be a most important musical event. Sig. Sammarco, who will be assisted by Percy Pitt, will sing a Russian gipsy song (in Russian), a group of Sicilian songs, together with French, English and Italian numbers.

### Maud Allan Preparing Novelties

Maud Allan, the classic dancer, is busy arranging some new dances for her second American tour next season. Miss Allan has some novelties which she claims will even surpass "The Vision of Salomé." An extensive tour is being booked for Miss Allan by her manager, R. E. Johnston.

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John Philip Sousa, master of band conductors, is the greatest traveler among musicians. During the past eighteen years he has covered more than half a million miles, playing or directing his band before great audiences in many of the civilized countries of the globe. Besides the United States and Canada, Sousa has won notable success in England, Germany, France, Russia, Austria, Holland, Belgium, Denmark, Ireland, Scotland and Wales.

Now the March King is preparing for a tour of the world, which begins late in August and will not end until the early Fall of 1911. Following his appearances at Ocean Grove, N. J., Sousa and his band will be heard at Willow Grove, at the Western Pennsylvania Exposition, Pittsburgh, in several concerts in New York State, and then in some of the principal cities in the Middle West. After his farewell at the Hippodrome, New York, Sousa sails with his men for London, where his first European concert takes place January 2.

Before the 25,000-mile trip is over Sousa will have won the applause of music-lovers in most of the countries already mentioned, and in addition will have faced the citizens of Egypt, Australia, Arabia and Japan. As always, two distinguished soloists, a singer and a violinist, will accompany the Sousa Band. Herbert Clarke, first cornetist and assistant conductor, will also appear frequently as soloist.

"To the young man with talent I would advise that he study and learn to excel as a player of the saxophone, oboe, bassoon, bass and also clarinet, tuba and French horns if he desires to command a good salary in the musical profession," said Mr. Sousa the other day.

According to Mr. Sousa, a peculiar condi-

tion exists in musical circles to-day because of the number who are devoting their energies to the violin, cornet and trombone. He sees a way out of the difficulty for the observing ones who follow the wise course of choosing the path that is not overcrowded.

"The young man who has talent is sure of making a good salary if he goes about it in the right way," continued the March King. "Salaries are large in all the first-class musical organizations to players of the instruments I first mentioned. The marvelous growth in symphony orchestras and concert bands is resulting in a large demand for good players of the oboe, bassoon, bass and alto clarinet, saxophone, tuba and French horns.

"A first-class musical organization requires first-class players on all instruments from the violin to the snare drum. But those who would make satisfactory salaries—unless they be marvelous performers on the more extensively chosen instruments—will do well to take up those I have specified."

### Fritzi Scheff to Sing in "Trilby"

The vehicle for the setting forth of the charms of Fritzi Scheff the coming season is announced to be a musical version of "Trilby," the score by Victor Herbert and the libretto from the Du Maurier novel, by Joseph Herbert. Mr. Herbert is the composer of several others of Miss Scheff's starring mediums, including "Mlle. Modiste" and "The Prima Donna." It will be Miss Scheff's first season under management of the Schuberts.

### Cavalieri Able to Leave Hospital

PARIS, Aug. 13.—Lina Cavalieri, who was successfully operated upon for appendicitis recently, has so far recovered that she expects to leave the hospital during the coming week. Her rooms at the hospital have been fairly deluged with floral gifts from her many friends, and in the midst of this profusion of the richest flowers and plants the singer daily receives and entertains her visitors in most gracious fashion.

### Elsie Theil, Violinist, Arrives

Elsie Theil, a violinist, formerly a pupil of Hans Sitt, who is to tour America next season under J. E. Francke's direction, arrived this week from Europe aboard the *Kaiser Wilhelm*.

## WARM WELCOME FOR AUSTRIANS IN PHILA.

**Elaborate Plans Made for Visit of  
the Academic Male Singing  
Society**

PHILADELPHIA, Aug. 15.—Great preparations are being made here for the coming of the Academic Male Singing Society, of Vienna, Austria, which is about to make a brief tour of some of the principal cities of the United States. The singers will arrive here on August 29 and give a concert the same evening at the Academy of Music. Arrangements have been completed by a committee of the United Singers of this city to welcome the visitors in the most cordial manner and do them honor in the most approved German style. Interest in educational as well as musical circles has been aroused over their coming. The University of Pennsylvania will join in the greeting and hospitable entertainment.

The party from Vienna will consist of about 125 active singers and as many more members and ladies. Arriving at Broad Street Station at 11 o'clock, they will be received by a large deputation of the United Singers of Philadelphia. A detail of mounted policemen will escort them to their headquarters at the Hotel Walton. In the afternoon, the visitors will be taken in automobiles to the City Hall, where they will be officially welcomed by Mayor John E. Reyburn, always interested in and encouraging the musical affairs of the city. After the reception, they will continue by machines to the University of Pennsylvania, where the faculty and students will unite in giving their brethren from a great sister university an enthusiastic welcome. A collation will be served in Houston Hall. The party will then be driven to Independence Hall, in compliance with their especial request to see the Liberty Bell and other relics of the cradle of freedom.

The concert starts at 8 P. M., under the auspices of the United German Singers. To music lovers generally, but especially to the members of the local German Singing Societies, which have long been foremost among those of the country in chorus work of artistic excellence, the concert will be an event of extraordinary interest. It will enable the hearers to compare the standard attained in this country with that of one of the best male choruses in Europe. Franz Pawlikowsky will direct the chorus. The accompanist will be A. Goellerich, musical director to His Imperial Majesty, the Emperor of Austria.

Following the concert, the United Singing Societies will entertain the visitors at a German Singers' "Kommers" in the large banquet room of the Hotel Walton. The guests will leave here next morning for New York, whence they will sail for home.

The band and orchestra concerts at the parks and in the city squares continue the chief musical interest. Victor Herbert and his Orchestra have entertained more than 1,000,000 people at Willow Grove during his notable engagement. The Philadelphia Band, composed of members of the Philadelphia Orchestra, with C. Stanley Mackay conductor, is the magnet for thousands on the City Hall Plaza in the evenings. Throngs from the hotels are noticed in the audiences. Other musical organizations interesting the city are the Municipal Band, A. Frank Bergey, bandmaster; the Fairmount Park Band, Richard Schmidt bandmaster; the Burness Band, Owen J. W. Burness, conductor and the Bostonia Ladies Orchestra, Belle Yeaton Renfrew, directress. The latter musicians are the attraction this week at Woodside Park. It is an organization of women, whose playing has been the subject of very favorable comment. S. E. E.

### Kitty Cheatham On Her Way Home

PARIS, Aug. 13.—Kitty Cheatham, the well-known American singer, has sailed for Philadelphia. Miss Cheatham spent some time in Oberammergau studying the Passion Play, and while there stayed at the home of Anton Lang, who plays the part of Christ. Miss Cheatham thus found plenty of opportunity to analyze this actor's art.

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## "MESSIAH" IN AUGUST PROVES SEASONABLE

With Eminent Soloists Walter  
Henry Hall's Production of Ora-  
torio Delights New Yorkers

To hear a performance of the "Messiah" in New York at any other date than Christmas always makes the time seem more or less out of joint, the magnitude of the temporal dislocation varying in direct proportion to the remoteness of the Yuletide season. To attend a presentation of the oratorio during the second week of August, however, gives one the peculiar sensation of celebrating New Year's Day on the Fourth of July.

Be the result of established custom as it may, a truly worthy rendering of Handel's work can attract a large audience and engender enthusiasm at any time of the year, a fact which received practical demonstration on the evening of August 9, when it was sung in remarkably excellent fashion by a chorus composed of students of the Columbia University Summer Session, under the direction of Walter Henry Hall.

A gathering which completely filled St. Paul's Chapel at the college, and which even overflowed to the campus outside, sat spell-bound during the three hours or more that the performance lasted, and at the conclusion of each number gave vent to its pleasure in applause which, in sincerity and spontaneity, surpassed anything that is heard at the annual rendition in Carnegie Hall. Aside from the fine work of Mr. Hall and his chorus, there was a quartet of soloists capable of redeeming a performance however black might be the transgressions of conductor, chorus or orchestra. These were Marie Stoddart, soprano; Rose Bryant, contralto; Dan Beddoe, tenor, and Frederic Martin, bass.

It is unfortunate that no more satisfactory locality than St. Paul's Chapel could have been found for the occasion. Its acoustics are badly marred by an echo, and owing to the lack of space the seating arrangements of chorus and orchestra are unsatisfactory. But even with this handicap the choristers carried out their share of the proceedings in remarkable style. When it is remembered that they learned the entire work within the amazingly short space of six weeks, one is tempted to overlook every slight defect that may occasionally have arisen. The singers threw themselves heart and soul into their task, and in many instances accomplished results that are still unattained by an organization which has been singing the work for a quarter of a century. They developed a good quality of tone particularly as regards the male contingent, and their intonation was surprisingly accurate. Owing to the defective seating arrangement the tonal balance was not as consistently satisfying as it might otherwise have been, and there were also instances of rhythmic vacillation—a shortcoming in which the orchestra was an even more serious offender. But aside from these matters things moved with a vim, and the intricate polyphony of the ensembles seemed to hold out few terrors for Mr. Hall's singers. Mr. Hall himself stands among the foremost choral

conductors in the country. He is magnetic and inspiring.

Marie Stoddart, who sang the soprano rôle, made one regret that she does not figure more frequently in the musical doings of this city. Her very first air was received with tumultuous applause, which increased steadily in volume throughout the evening. Her voice is of golden purity, beautifully colored, and of perfect equality throughout the scale. Her intonation was impeccable, and her phrasing all that could be desired. Fine as was all her work, it was in the "Redeemer" aria that the climax of her accomplishments was attained, and she delivered it with a degree of emotional fervor that brought her a storm of applause.

Rose Bryant, the contralto, was at her best. She, too, was compelled to rise and bow a number of times after each of her numbers. The richness of her tones and her thorough technical equipment made her work a constant pleasure. She rose nobly to her opportunities in "He Shall Feed His Flock."

Somehow or other no "Messiah" performance ever seems quite complete without Dan Beddoe in the tenor rôle. It is possible that others may do it as well, but it is fairly certain that few have ever done it better. Mr. Beddoe has sung this part too frequently to require detailed comment on the beauties of his achievements in it. Last week he was at his best, and was received as it is fitting that a great artist of his rank should be.

Frederic Martin, the eminent basso, fully lived up to his reputation by giving one of the most spirited performances of the basso rôle heard in this city in many a year. His singing of "Why do the Nations" was nothing short of superb, and after he had finished it seemed as though the applause would not cease until Mr. Martin had granted an encore. It was a rendering long to be remembered.

H. F. P.

### "King Olaf" Sung by Columbia Chorus

On Thursday evening Mr. Hall's chorus turned its attention to the modern school of choral composition by presenting Elgar's "King Olaf." Dan Beddoe, Marie Stoddart and a new English baritone, Overton Moyle, were the soloists. The work was sung in the University gymnasium, which accommodates a larger audience than St. Paul's Chapel, and is somewhat more satisfactory from an acoustic standpoint. The attendance was very large, and there was considerable enthusiasm throughout the evening.

The chorus did not seem quite as much at ease in this as in the Handel music two nights before. As on the previous occasion it was the men who accomplished the best results. The ensemble did well in the energetic "Challenge of Thor" at the beginning, in the weird choral ballad "The Wraith of Odin" and particularly in the unaccompanied chorus "As Torrents in Summer" at the close. This latter was delivered in a really beautiful pianissimo. At other times there were evidences of timidity and uncertainty in the attacks. The overhanging balcony above the singers and the large orchestra in front of them did not materially assist matters. Mr. Hall conducted with a firm grip on his orchestral forces.

Mr. Beddoe sang the tenor rôle, and sang it with splendid breadth and authority. It would be difficult to imagine music more totally different in spirit and style from that of the "Messiah" than this of Elgar.

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Yet such is Mr. Beddoe's art that he can be as thoroughly effective in the one as in the other. His voice was in splendid condition, and his phrasing of the difficult solos of *Olaf* was a model of vocal artistry. His duets with the soprano and baritone were admirably done. The rôle of *Olaf* calls for a great variety of emotional expression, and Mr. Beddoe proved able to supply every phase of it. His enunciation was exemplary, and not a syllable escaped his hearers.

Marie Stoddart, while not as thoroughly at ease as in the Handel oratorio, accomplished some highly commendable work.

Insufficient rehearsal, no doubt, was the cause of several slips, but for the most part her lovely voice merely strengthened previous impressions. She was much applauded, especially in the *Gudrun* episode, where Elgar's heroine sings in strains suggestive of Wagner's *Elsa*.

Overton Moyle, the tall English baritone who made his first appearance in this country, was suffering from so severe an indisposition that the indulgence of the audience was asked for him. Under the circumstances it would obviously be unfair to pass judgment upon his achievements.

H. F. P.

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H. E. Krehbiel, critic of the New York *Tribune* wrote recently:—"Mr. Bonci sang last night the rôle of *Faust* at the Metropolitan as it has not been sung for a score of years."

*Knabe Piano used.*



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# SAMMARCO

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LA TOSCA, MANON,  
TESS, LA BOHEME  
and  
LA TRAVIATA

## As AMONASRO — "AIDA"

"Signor Sammarco acted with his usual vigour and imagination, and sang with splendid sonority."—*The Times*, June 1.

"Signor Sammarco lifted the processional scene in the Second Act into actuality by the sheer force of his personality; while his voice seemed one of the few which had not been affected by the weather."—*Daily News*, May 26.

"Signor Sammarco's *Amonasro* was superb in dramatic force."—*Reynold's*, May 15.

"No other baritone seems able to invest the part of *Amonasro* with quite such savage dignity as can Signor Sammarco."—*The Globe*, May 17.

"Of Signor Sammarco, it is almost superfluous to say that he was fearless."—*News of the World*, May 15.

## As SCARPIA in "TOSCA"

"As *Scarpia*, Signor Sammarco repeated an impersonation which, all things considered, places him at the head of the long list of Italian baritones who are identified with the rôle. Apart from his beautiful voice, the reading has gained in subtleness and distinction; every phrase is appropriately 'coloured,' even in the most infuriated moments a judicious restraint is employed, and where the music called for a sustained 'legato' he responds in excellent style. In short, his performance comes within measurable distance of silencing criticism."—*Morning Advertiser*, June 6.

"He sang with splendid vigour, and treated the house to a death scene that was positively Sicilian in its unflinching realism."—*Daily Graphic*, June 6.

"Mr. Sammarco, as *Scarpia*, sang and acted with the completeness that distinguishes his impersonations."—*The Referee*, June 5.

"The *Scarpia* of Signor Sammarco hardly needs further praise at this time of day. Its cynicism is almost repulsive, but it is a wonderful piece of acting, while his singing is so perfect that it seems hardly human."—*The Globe*, June 6.

"To Signor Sammarco as *Scarpia* must be given a precedence of place that can hardly be denied him. He sang and acted with great force and perception of character, and he, so to speak, had to find the brains of the first two Acts."—*Ladies' Field*, June 18.

"Signor Sammarco made a remarkably vital figure of *Scarpia*."—*Daily Chronicle*, June 6.

## As FIGARO in "The Barber of Seville"

"The *Figaro* of Signor Sammarco was chiefly remarkable for the adaptability with which the favourite baritone entered in the humour of the rôle, and for the extreme neatness of his singing in the duets with *Almaviva* and *Rosina*, while the splendours of the F's and G's, which occur in the extremely difficult 'Largo al Factotum,' were remembered by the audience long after the curtain had been rung down."—*Morning Advertiser*, May 15.

"Needless to say that in Signor Sammarco—the *Figaro*—she had an ally who never failed her. Resplendent in satin brocade and buckles, Signor Sammarco chattered and pattered his way through his part with a sang froid and distinctness of diction worthy of a Charles Hawtrey and a George Grossmith."—*Standard*, May 14.

"Signor Sammarco gave a brilliant performance of the barber; his song in the First Act being quite a tour de force in rapid singing and distinct enunciation."—*The Observer*, May 16.

"Signor Sammarco gave a brilliant performance of the improving every part he plays. He has now made his *Figaro* a very finished study, and his singing of the Largo is superb."—*The World*, May 17.

"Signor Sammarco's *Figaro* is a joy for ever, as the saying is."—*Evening Standard*, May 14.

"The *Figaro* of Signor Sammarco was, as it always has been, a veritable work of art. Signor Sammarco has a way with him that is quite irresistible, and while he can invest a dull part with real distinction, he can make a good part still better. That of *Figaro* comes, of course, in the latter category, and it gives him chances of which he was not slow to take advantage last night."—*The Globe*, May 14.

## As RIGOLETTO

"To say that the rôle of *Rigoletto* was filled by Signor Sammarco is to imply that the music was sung perfectly, and the part played with consummate skill. There is no baritone in the world who is his equal either as a singer or as an actor, and at every fresh appearance he increases one's admiration for his rare powers. His performance last night was a veritable work of art, and we can imagine no finer *Rigoletto* than his."—*The Globe*, April 28.

"Far greater assistance came from Signor Sammarco upon both evenings. Indeed, when in doubt, play Sammarco—or perhaps it would be more correct, let Sammarco play—and sing—is a motto the observance of which never fails to turn out trumps. Indeed, every part upon which he brings his subtle sense of character and sympathetic voice to bear is lifted out of the anomalies of Opera into the sphere of drama. For in this respect he is a veritable pair of opera glasses, since many a rôle is

made to stand out in clearness and actuality which only the magnifying power of genius can give it."—*The Court Journal*, May 4.

"The success of the representation was mainly due to Signor Sammarco's assumption of the title rôle. As a singer, he has always made his mark in the past, and now his increased histrionic ability enables him to portray the poignant anguish and the revengeful fury of the outraged jester with convincing sincerity. His singing of the tearful movement commencing 'Piangi, piangi, fanciulla' was remarkably fine, while the savagery which he infused into his voice when uttering the lurid words, 'Si vendetta,' lent additional point to the truculent sentiment. Following his custom, he interpolated a round ringing G into the final phrase of the monologue, which doubtless would have brought down the house had the action of the plot permitted the well-deserved compliment."—*Morning Advertiser*, April 28.

## As IAGO in "OTELLO"

"The *Iago* of Signor Sammarco dominated the whole performance, and the impersonation, both vocally and dramatically, is of the very finest order."—*The Times*, June 15.

"Signor Sammarco is a convincing *Iago*—just the sort of man who would twist an *Otello* round his little finger. He does not indicate 'subtlety' by the usual conventional signs (which *Otello* would have seen), but the very absence of them is a delicate piece of art. His singing of *Cassio's Dream*, and the 'Credo' is masterly."—*The World*, June 21.

"The part of *Iago* was assumed by Signor Sammarco with striking success, and few things could have been finer than the envenomed suggestiveness he contrived to throw into his singing of the solo when he relates to *Otello* the pretended dream of *Cassio*."—*The Scotsman*, June 15.

"Signor Sammarco was the *Iago*, and sang the music with more beauty of tone and more variety than it has ever before been sung, even by M. Maurel. Signor Sammarco acted with much intelligence."—*Daily News*, June 15.

"The *Iago* of Signor Sammarco is becoming one of his finest parts, full of subtle touches. His delineation is firmly drawn in the main outlines, and the details are all filled in with scrupulous care. He sang the *Credo*, and the narrative of *Cassio's Dream* superbly."—*The Star*, June 15.

"Special praise is due to Signor Sammarco for his excellent rendering of the part of *Iago*. This is a most difficult character to sustain, but he was fully equal to it in every way. Concentrated hate seemed to be centered in him; he literally breathed malice and destruction."—*The Sportsman*, June 15.

## ECHOES OF MUSIC ABROAD

**Salzburg Thronged for Its Eighteenth Mozart Festival—Fritz Kreisler to Be the First to Play Elgar's Violin Concerto—"Orpheus" to Be Restored to Tenor Voice at Paris Opera—Susan Strong as a Pendulum Between Concert Stage and Wash-Tubs—Bell-Ringers of Belgium and Neighboring Countries in Competition—How German Municipalities Encourage Musical Effort—Camille Saint-Saëns and the Hand of Death**

SALZBURG'S eighteenth Mozart Festival has now passed into history and the beautiful old town in the Salzkammergut may now watch its embryonic Mozart House gradually assume definite form until the Mozart Music School, the Museum and various other institutions connected with the composer's memory may be transferred to it. From the 29th of July to August 8 the town was filled to overflowing with visitors from all parts of the Continent and America and Lilli Lehmann, the *dea ex machina*, had every reason to feel that her labor of love was appreciated.

The festival opened with a performance of "The Magic Flute" in the New City Theater. It was followed on the second evening by "Don Giovanni" and the two operas then alternated on the evenings of the following week. In "The Magic Flute," which was sung in German, honors were pretty evenly divided among Frieda Hemmel as the *Queen of the Night* with the formidable coloratura flights, Johanna Gadski as *Pamina* and Frau Lilli herself as the *First Lady*. Leo Slezak sang *Tamino* and Franz Mikorey, of Dessau, conducted in place of Ernest Von Schuch, of Dresden, who has had a physical breakdown. Geraldine Farrar's *Zerlina* in "Don Giovanni," sung in Italian, with Antonio Scotti in the name part, made the American soprano one of the popular favorites of the festival; Frau Lehmann demonstrated that her *Donna Anna* is still a model for the younger generation, while Andres de Seguro made an individual success as *Leporello*.

The festival concerts of symphonic and chamber music were held in the forenoons in the great hall of the *Aula Academica* of the old Benedictine University and on August 6, the day the foundation-stone of the Mozart House was laid, a service was held in the Cathedral at which one of the Mozart Masses was sung. The Vienna Philharmonic Orchestra, the Pitzner Quartet of Vienna and the Mozart Orchestra and the Liedertafel of Salzburg all lent their aid.

"Now may Felix Weingartner triumphantly exclaim: See! my admonition, 'Back to Mozart' has awakened such a mighty echo that people immediately want to come not only to Mozart but also to his native city," comments August Spanuth in *Die Signale*. "And it is quite right of these people, for anything lovelier than Salzburg in Summer (that is, when, by way of exception, it doesn't rain,) flavored with so many Mozart associations, cannot easily be conceived.

"Could he (Mozart) return but for these few days and be present incognito he would be lost in wonder—people gathered together from all parts of the world to hear Mo-

zart's music! For it is a very cosmopolitan gathering that has taken possession of Salzburg. This was the case four years ago when his 150th birth anniversary was celebrated. And they did not venture then to offer only Mozart music to the many foreign visitors—Bach, Beethoven and Bruckner also had to contribute to the program. To-day only Salzburg's greatest son is given a hearing and the drawing-



Emmanuel Chabrier Among His Friends.

Emmanuel Chabrier is one of the modern French composers whose works are steadily gaining an ever-widening public. In the accompanying illustration he is seen in the forefront at the left, while the trio behind him are, reading from left to right, Adolphe Julien, M. Boisseau and M. Benoit. The others, continuing towards the right, are M. Maitre, M. Lascoux, Vincent d'Indy, the well-known composer, and M. Pigeon—all distinguished in one field or another.

power seems to have been still greater on that account.

"And why not? Mozart's popularity has undoubtedly increased in the last four years, after its temporary eclipse of twenty, thirty and forty years ago. According to all appearances it is going to keep on increasing." And then he recalls the pointed jest Lilli Lehmann made in the Summer of 1906, when the applause at the end of a performance of "Don Giovanni" was so enthusiastic and prolonged that even old-timers of the stage were amazed: "I really believe this opera has a future."

NOVEMBER 10 is the date set for the launching of a new musical Dreadnaught on which many violinists have been building their hopes for a worthy addition to their limited standard repertoire—the figure is admittedly premature since the new composition has yet to be exposed to the fearsome critics' ordnance. Sir Edward Elgar's first violin concerto will be awaited with as much curiosity as that last first experiment of his, the much-chattered-about symphony. Inasmuch as Fritz Kreisler is to break the figurative bottle of champagne and Sir Edward himself is to be master of ceremonies with every man-Jack of the London Philharmonic Orchestra at his post, everything seems propitious.

London's venerable orchestral organization—it will be ninety-nine next Winter—will continue the prima donna conductor system adopted last season. The conductors engaged for the six concerts to follow at long intervals the Elgar night are Emil Mlynarski, Thomas Beecham, Dr. Chessin, Albert Coates, Vincent d'Indy and Arthur Nikisch. Albert Coates is the young Englishman, still in the early thirties, who has been engaged away from the Mannheim Court Opera for St. Petersburg.

CONTRALTOS may be expected to resort to arms on finger-nails if the Paris Opéra's forthcoming return to first principles in the case of "Orpheus" should become general in the opera houses where this Gluck masterpiece is given. From the time a contralto first discovers she is a contralto and begins to cast longing glances at the distant laurels and lucre of the opera stage the two rôles that are to be the crowning glory of her career are *Orpheus* and *Dalila*, the most exclusively prima donna parts available to her. And now to have one of them appropriated by a tenor—who can have an infinite variety of star parts at command—seems very much like an impertinence. The fact that Or-

Summer resort here and there as the only markets for their vocal wares, the bell-ringers of Belgium get the tail-end of the dog-days. For this month the most accomplished *carillonneur* of them all, Josef Denyn, has been giving a series of "recitals" demonstrating his unique skill in Mechlin, Antwerp and Ypres.

Then next Sunday and Monday an international competition of carillonneurs will be held at Mechlin. Competitors will come from many cities and towns of Belgium, Holland, France and other countries and the occasion, it is impressed upon us, will be of great importance in the world of bells, bell music and bell masters. Three test pieces are required, two of the competitor's own choice and a prescribed composition selected to "bring out the best points of the splendid Mechlen carillon as well as show the executive capabilities of the performer." The festival is to close with a recital by M. Denyn, when between the numbers of the program interludes and fanfares will be played by a band of trumpets and horns from the top of the grand tower of St. Rombaud's Cathedral, which contain the carillon.

SUSAN Strong is going to leave her wash-tubs and ironing-boards and go a-holidaying on a concert tour through England in the Autumn. The Wagnerian laundress's patrons have had to dispense with her personal attention and leave their lingerie with her deputies both last month and this, as a matter of fact, for many important concert engagements have been the practical result of her reappearance on the London concert stage last May, when she sang with the Queen's Hall Orchestra under Arthur Nikisch's baton.

She has been especially engaged to repeat the closing scene from "Götterdämmerung" with the Scottish Orchestra in Edinburgh and with the Brighton Orchestra in Brighton in December. The rather radical resourcefulness of this American soprano in opening a laundry appears not to have prejudiced her status, as an artist to any noticeable extent.

THE Paris Opéra's recent restoration of Berlioz's "Damnation of Faust" to the repertoire brought to type many hitherto unpublished reminiscences of the composer. Among those collected by the *Annales* there is a gruesome one contributed by Camille Saint-Saëns concerning the last meeting of the two composers.

Saint-Saëns was unaware of the serious nature of Berlioz's illness when he suddenly heard that he was dying. Without a moment's delay he rushed to the house and as the weather was very cold his hands were like ice by the time he got there. The dying man greeted him with the words, "Give me your hand."

"I knew well enough, however," continues Saint-Saëns, "how sensitive he was and what a large rôle imagination played with him. So I tried to avoid complying with his wish—my cold hand, I reflected, would seem to him like the hand of Death. 'I wish it,' he insisted. Then I obeyed. I had not deceived myself. He uttered a shriek of pain, turned his face to the wall and did not speak to me again."

HAPPY England, where the organ-grinder may be forced to cease from troubling and the courts grant the weary rest! A London musician named William Carter was preparing a program for an Albert Hall concert at his home the other

[Continued on next page]

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### ECHOES OF MUSIC ABROAD

[Continued from page 11.]

day when an itinerant music-factory set up such distracting competition near his house that all effort to make headway was useless. He rushed out and with sobs in his voice implored the organ-grinder to put himself in the way of a vacuum cleaner or, in any case, to go far, far away from there. But the sensitive artistic temperament was wounded by this lack of appreciation and obstinately refused to budge or desist from the practice of his art. Carter then summoned a policeman, whose arguments were more effectual.

Next day the offender was haled to court, where the magistrate ruled that organ-grinding was a nuisance and that the complainant had complied with the by-law in stating a reason why the playing should be stopped. The street musician was then given his choice of a fine of \$2.50 or fourteen days' imprisonment and after making a hurried inventory of the contents of his pockets he decided in favor of the free vacation.

ROYAL patronage long since set a seal of distinction upon Biarritz as a favored Summer resort. As a special attraction this year—designed, it may be, to compensate for the scarcity of crowned visitors—a short opera season has been arranged for the month of September, when Edmond Clément will be the bright and shining light among the men singers engaged. Needless to say, *Werther* will be among his rôles; for he and the Gallicized Storm-and-Stress hero of Goethe's imagination are inseparably associated in the minds of French audiences everywhere.

As women stars, Mary Garden will journey down from Switzerland to sing *Thais* before going to Paris; Alice Zeppilli, who protested against singing second rôles at the Manhattan on the ground that it would injure her prestige at the Paris Opéra Comique, where she was to sing first parts last season, will appear as *Violetta* as a preparation for *Madama Butterfly* a few days later at Parma, and Mlle. Chenal will sing *Tosca* and also in "Le Roi d'Ys."

At the symphony concerts given this month and last artists of such standing as Jacques Thibaud, the violinist, and André Hekking, the French 'cellist, who, by-the-way, is in no way related to Anton Hekking, the German 'cellist so well known

in this country, have been appearing as soloists and works by Polish composers—Cartowicz's "Anapsodie Litervska" and Moniuszko's "Halka" and "Bayka" overtures—have been introduced.

TOKIO'S Academy of Music has special courses arranged for the training of music teachers for the Japanese folk-schools. Reed-organ playing is made compulsory and the piano optional, though the order is reversed in many cases where schools in the interior of the country have procured pianos.

The violin makes but slow headway in Japan, despite the cheapness of the instrument, as it is peculiarly difficult for the Japanese to master. For this reason there is little demand for it.

OF course it was inevitable! And even though it did happen in London it is not for us to indulge in any superior smiles, for it could just as inevitably have happened in New York. "It" was overheard, according to the *Daily Telegraph*, between the acts of "Die Fledermaus" at His Majesty's Theater, where "Feuersnoth" had been produced by Thomas Beecham a few evenings before:

"This Johann Strauss writes much livelier music than his brother."

"Which brother?"

"Why, Richard, of course!"

PROVINCIAL municipalities in France are held up by *Le Ménestrel* for unfavorable comparison with the cities beyond the Rhine as regards the practical encouragement extended to musical organizations. Wiesbaden, for instance, subventions its municipal orchestra to the extent of \$28,630 a year; and statistics show that Düsseldorf's subvention to its orchestra is \$19,920; Magdeburg's, \$11,845; Elberfeld's, \$11,450; Cologne's, \$9,200; Essen's, \$8,825; Duisburg's, \$7,200; Barmen's, \$5,000.

VIENNA'S Society of Music-Lovers has made arrangements to have Gustav Mahler's Eighth Symphony produced in the Austrian capital next season, a few weeks after the Munich first performance. As the composer will be back in New York by that time Franz Schalk will conduct. It is estimated that the expenses of production of this ambitious work will amount to \$2,500.

J. L. H.

### AN OHIO MUSIC COLLEGE

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ADA, O., Aug. 15.—The prospectus has just been issued of the College of Music of the Ohio Northern University, a school which in membership has grown by leaps and bounds during the last year. The general plan of the school is that of the best conservatories in this country and elsewhere, and its equipment, which is entirely new, includes a two-story fire-proof building. The faculty of the college is distinguished. Albert E. Smith is President, and Charles S. Wengerd, vocal instructor, is dean. Mr. Wengerd is a pupil of the eminent German baritone, Alexander Heineemann, who is to tour this country this season. May Alcott Lance has control of the departments of piano, organ, harmony and counterpoint, theory, and history. The violin department is in charge of Vera Watson, a pupil of Bernhard Listemann. Rhea Watson is the piano instructor.

The O. N. U. Choral Society has grown into an admirable organization, and makes a practice of presenting several standard choral works during the year. In addition to this society there is an operatic club, an organization which furnishes opportunity for actual stage practice and experience.

### C. Harold Lowden's New Song

MUSICAL AMERICA is in receipt of a song by Harold Lowden called "Bend Thou My Will to Thine," the words of which are by Elsie Duncan Yale. It is published by John Hood Co., of Philadelphia.

Signor Fumigalli, "chef d'orchestre" of the Scala Theater at Milan, has been giving a series of daily concerts at the Kursaal, Lucerne, to the pleasure of large audiences.

### ORGANIST McCLELLAN EAST

Salt Lake City Musician Enthusiastic Over Ocean Grove Convention

OCEAN GROVE, N. J., Aug. 15.—John J. McClellan, the noted organist of Salt Lake City, Utah, was among the delegates to the National Association of Organists' Convention.

"The West is young yet in its musical work," said Mr. McClellan, "but we have glorious talent in Utah—those majestic old mountains seem to make good voices—and we have as fine a lot of professional musicians in Salt Lake City as can be found anywhere in a town of 200,000 inhabitants in all America.

"I am enthusiastic over the National Association of Organists and the convention. The papers I have heard and the splendid discussions are worth coming thousands of miles to hear and I am going back to the West with the determination to do all in my power for this organization."

### Pavlowa and Mordkin to Be Only Russian Dancers at Metropolitan

Announcement was made in New York last week that, barring Anna Pavlowa and Michael Mordkin, Giulio Gatti-Casazza would be unable to bring the Russian ballet dancers to the Metropolitan Opera House next Winter, but that the following year Tamara Karsavina and Nijinsky, who is regarded as one of the greatest of male dancers, would come with an entire ballet corps from St. Petersburg to the Metropolitan Opera House to dance in Rimsky-Korsakoff's "Scheherazade," "Cleopatra" and Tchaikovsky's "La Belle au Bois Dormant." Mme. Pavlowa and M. Mordkin will dance for six weeks in the opera season at the Metropolitan Opera House next Winter in addition to their preliminary engagement there in October.

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## ORGANIST, COMPOSER AND ACCOMPANIST

### Charles Gilbert Spross Has Achieved Distinction in Triple Capacity

Charles Gilbert Spross, pianist, organist composer and professional accompanist, is spending his vacation at Eagle River, Wisconsin. Mr. Spross is one of the youngest musicians of the East who is rapidly making a name for himself. His music career was begun early in life in his native city of Poughkeepsie, N. Y., where he studied with Professor Kuehn, and harmony with Helen J. Andrus. His natural aptitude for organ study and playing placed him early in the position of organist of St. Paul's Episcopal Church, Poughkeepsie, a position he held for eight years. After sufficient progress had been made in his studies at home, Mr. Spross entered the Scharwenka school in New York City, taking up composition, harmony and an advanced piano course, the latter with Xaver Scharwenka.

His reputation as organist went with him to New York, and in consequence he was appointed organist of the Second Presbyterian Church, Paterson, N. J., a position he held for three years, resigning to take the position of director and organist of Rutgers Presbyterian Church, New York City. He has now returned to Paterson again.

Mr. Spross is pianist of the famous Mendelssohn Trio Club, of New York, and has been accompanist for nearly all the principal singers, including Mme. Schumann-Reink, Jomelli, Langendorff and Gerville-Réache, as well as Bonci, Constantino and others. He was accompanist for the Rubinstein Club of New York for five years, and is with the new Mozart Club, under Arthur Claassen. He has been piano soloist with Mme. Chaminade, the Kaltenborn Orchestra, Orpheus Club, of Poughkeepsie, N. Y.; Mendelssohn Club, Kingston, N. Y.; Euterne Club, Poughkeepsie; Orpheus Club, Paterson, N. J., and soloist in Boston, Hartford, Montreal and other large cities and at Vassar and other colleges.

As a composer, Mr. Spross possesses originality and power. He has written fifty songs and choruses. Among the songs, the most popular "Will o' the Wisp," "Jean," "Yesterday and To-day," "The Wind," "I Love and the World Is Mine," "I Know" and "Sunrise and Sunset." His "I Love and the World Is Mine" was sung by Edward Johnson, of opera and festival fame, in "The Waltz Dream." Mme. Jomelli and Florence Hinkle both used "The Wind" in various concert and recital engagements. A "Romanza" for violin and piano, a "Te Deum" for full choir, and a "Hunting Song" for men's chorus, are late composi-



CHARLES GILBERT SPROSS.

tions by Mr. Spross. Appended is a list of his songs:

"Jean," "Eventide and Thee," "Forever and a Day," "Gathered Roses," "Nocturne," "In April," "I Love and the World Is Mine," "Thoughts of You," "My Light," "Go, Lovely Rose," "A White Rose," "Ask Me No More," "After Love's Death," "Living and Dying," "Love Planted My Rose," "The Wind," "Her Cheek Is Like a Tinted Rose," "Yesterday and To-day," "I Know," "To-Morrow," "Dreaming," "Will o' the Wisp," "The Call," "Sunrise and Sunset," "O Great and Glorious Vision" (sacred), "I Do Not Ask, O Lord," "Lord, Jesus, in Thy Mercy" (sacred), "When Winds Are Raging" (duet), "Morning and Evening," "Love-Bloom," "The Dream Fisher," "Through a Primrose Dell," and others.

Mr. Spross is under the management of the Quinlan International Musical Agency.

#### To Revive "Bohemian Girl"

An elaborate revival of Balfe's "The Bohemian Girl" is in preparation for early Fall by Milton and Sargent Aborn. Contracts have been signed by the Aborns with Henry Russell whereby the opera will be given at the Boston Opera House for two weeks beginning September 19 and the production will be taken thereafter to Brooklyn and other cities. The Aborns will not use the ordinary version of the opera, but the one which Balfe made for Paris. They promise a strong cast and a chorus and ballet of 150 persons.

#### Caruso Signs Rome Contract

ROME, Aug. 6.—Enrico Caruso signed yesterday his contract to sing in Rome next year during the Independence festivals,

when he will appear with Amato, Scotti and others of the Metropolitan Opera Company stars. His contract with the Festival committee is said to call for \$4,000 a performance, which is something of an advance over the eighty-four cents he received the first time he sang in Rome fifteen years ago. Caruso recently told one of his interviewers that he had amassed a fortune of \$1,600,000 in those fifteen years.

#### SOLOISTS FOR DETROIT

##### Manager John Atkinson Announces His Concert Series

DETROIT, MICH., Aug. 15.—John Atkinson, the local manager, will give his big series of concerts at Hotel Pontchartrain, presenting Mme. Johanna Gadski, soprano, October 11; Carolyn Beebe, pianist and Edward Dethier, violinist, November 15; Dalton Baker, baritone, December 20; Flonzaley String Quartet, January 17; Mme. Olga Samaroff, pianist, February 21; Mme. Louise Kirkby-Lunn, contralto, March 21.

The Detroit String Quartet will have as viola player this season, Henri Matheys, member of the Royal orchestra at Ostend. Mr. Matheys succeeds Hans Weissmann, who resigned last season.

James E. Devoe, manager of the quartet, reports a promising season in sight both in the way of local support and outside bookings.

Maud Evelyn Stephens and June Springstead, piano pupils of Mrs. Marie Wolverton, appeared in a recital at Mrs. Wolverton's home studio, No. 66 Alexandrine avenue recently.

Anna Grace Smith gave a pupils' recital at her home, No. 235 Rosedale Court, Patricia Launeu, Dora Engel, Gladys Lahey, Marie Solomon, Lester Frick, Rollin Patterson and Paul Butterfield presenting the program.

Edith J. Gerrie presented a number of her younger piano pupils at a musicale in her home, No. 1047 Vermont avenue. The participants were Florence Koppin, Genevieve Hibbler, Alice Campbell, Kathrine Campbell, Jessie Duff, Howard Thomas, Robert Gerrie, Jean Hunter, Rosetta Kreinbring, Bessie McHendrick, Nina Curtis and Edith Kite.

#### Russian Orchestra's New Management

J. E. Francke announces that by special arrangement the Russian Symphony Orchestra will be under his exclusive management. The orchestra opens its eighth season in Pittsburg on October 17, where they play the closing week of the exposition; they also give their usual concerts in Carnegie Hall on November 17, December 1, January 19, February 2 and 16, after which date they leave for a tour to the Pacific Coast, where they are booked for five weeks, beginning May 2.

#### LIKES BARTLETT'S CONCERTO

##### Mischa Elman May Play American Composition Here Next Season

A new violin concert by an American composer will, in all probability, be played in this country by Mischa Elman during the coming season. In a letter just received by his managers, the Quinlan International Musical Agency, from Scheveningen (Holland), where the Russian virtuoso of the violin is spending the Summer, he expresses himself as much pleased with the composition by Homer Bartlett.

Elman will remain in Scheveningen until October, when he begins his work of the musical year in Germany. After playing in the chief music centers of that country, Elman will be heard in a number of recitals in Paris, and then go to London for appearances with the leading symphony orchestras of that city.

On December 17 Elman sails from Liverpool, arriving in New York on Christmas Day. His opening recital in America takes place in Manhattan shortly after the New Year, and from then until the late Spring he will be constantly on the move.

##### Leading Oakland Musician Accepts Los Angeles Position

SAN FRANCISCO, Aug. 6.—In the appointment of Horatio Cogswell, the baritone, to the chair of vocal music of the University of Southern California at Los Angeles, the musical colony here and in Oakland loses one of its most esteemed musicians. Known as a singer of fine attainments for some years, although devoting but a part of his time to music, it was not until about two years ago that Mr. Cogswell resigned his position of instructor of Latin and Greek in the Alameda High School in order to devote his entire time to the musical profession, especially to teaching voice. He has had unvarying success. In leaving here Mr. Cogswell will also relinquish the position of soloist in the First Christian Science Church of Oakland.

Mr. Cogswell's work in the South will comprise the directorship of the chorus choir in the University Methodist Church, one of the largest Protestant churches in Los Angeles, which is affiliated with the University of Southern California, also a Methodist institution, where Mr. Cogswell is to have charge of the vocal department. The Glee Club and the Choral Club of the University will also come under his direction.

#### Dorothy Temple in Maine

BOSTON, Aug. 15.—Dorothy Temple, soprano, is giving a number of recitals in Maine during this month, and the audiences who hear her are assured of a treat. Miss Temple has a rarely lovely voice, and is giving delightful programs. D. L. L.

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DELBERT L. LOOMIS, Manager  
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Long Distance Telephone  
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### CHICAGO OFFICE:

CHARLES E. NIXON  
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Chicago Musical College Building  
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## HUMAN INTEREST AND NATIVE OPERA

The Boston *Transcript* expresses itself editorially upon the subject of native opera. The theme of the editorial is that it is not the introduction of savages or cowboys that will make an American opera successful, but the introduction of "human interest." This term "human interest" is unfortunately not defined by the editor. While it is not said so in terms, one feels upon reading the editor's words that he believes that if an operatic subject is chosen from American life, or from legend peculiar to this country, the chances are about nine to one that it will be devoid of "human interest."

It is pointed out that "Aida" is not Italian, nor is "Madama Butterfly." "Fidelio" is not German, nor are Mozart's masterpieces; and Wagner has to his credit only one German work, "Die Meistersinger."

The editor of the *Transcript* also maintains that unless an operatic subject appeals as strongly to English, French or German hearers as to American audiences, the native theme would better be left alone.

These statements would appear to present a bias favoring, for American operatic composers, un-American subjects. They present but one side of the question. The operas mentioned, with the exception of "Die Meistersinger," do not pertain to the nationality of their composers as to subject matter, but they certainly do in point of expression. The composers have reached out for good tales where they could find them—tales that presumably have "human interest"—but they have ended by making them monuments of national art. Wagner chose only themes capable of treatment in accordance with his Teutonic methods and ideals, and "Tristan und Isolde" and the "Ring" are as Teutonic as "Die Meistersinger," despite the fact that they are less parochial. Similarly, no other country than Italy would have produced "Aida" or "Madama Butterfly." Whether a composer chooses his subject from without or within his own country, he attempts to produce an art which will appeal to those about him. He gains nothing by trying to make his art simultaneously and equally interesting to three or four nations.

Perhaps nothing less than a treatise would be required to define adequately "human interest" in opera. It may be introduced in various ways. Since opera appeals necessarily to the masses, the "human interest" cannot be too particular or too deeply involved with culture ideals. Opera must in some way speak to the heart of the crowd, and for operatic purposes it is necessary that the subject shall be of such a nature that it clamors to be given out through the medium of music. Music is a form of emotional expression. Therefore, an operatic subject having "human interest" might be said to be one presenting comprehensible human beings exhibiting and expressing human emo-

tions, earthly or spiritual, which opera-going humanity may reasonably be expected to share in greater or less degree. This is broad enough to allow for both realistic and idealistic or mythical opera.

Time and space can scarcely be said to enter as considerations, and a definition of "human interest" can scarcely lead to a discrimination against native subjects. Insistence on such subjects is simply the expression of an intuitive sense or a definite belief on the part of creative musicians that something must come out of this great land new to art-exploitation. The librettists and composers will probably work out their salvation in the right way, and if their sympathies lead them to use American themes it will probably be unwise to attempt to force them to choose otherwise.

There is nothing less human in an Indian chieftain than in a Rhine maiden, and a cowboy is rather more human than either. There is no reason to advise against the choice of American subjects for opera, although it is also to be remembered that America is as likely to find itself in innovations in the treatment of foreign operatic themes as in the actual choice of native themes themselves.

## THE METROPOLITAN'S CONTEST FOR COMPOSERS

One of the contestants in the Metropolitan Opera Company's competition for American composers suggests that the extension of the date by which all manuscripts must be entered should be made six months later than that originally agreed upon, instead of one year later, as recently decided by those in charge of the contest. The protestant maintains quite reasonably that it is unfair to those who confined themselves to the period originally announced to have the results of their labors placed in competition with that turned in by those who enjoyed an extra year's time for preparation.

It is well known that within the year allowed contestants a very meagre number of American composers took advantage of the competition. To maintain the dignity of the contest the opera company acted advisedly in extending the time, since apparently such action was necessary to attract a larger and more representative number of contributions.

The rights of those who "have not only done work that would have been much better could they have had a longer time in which to finish it, but who have already incurred the expense of having their scores copied . . ." deserve consideration, however. A compromise resulting in a six months' extension would certainly be the fairest solution to the question.

## DR. MUCK IN 1911-12

Among the eminent conductors who have been mentioned as possible successors to Felix Weingartner as conductor of the Royal Court Opera in Vienna is Carl Muck. Dr. Muck is bound by his Berlin engagement, however, and he has furthermore stated, in answer to Vienna's advances, that when this engagement expires he will spend a part of each year in Boston. Consequently it seems highly probable that Max Fiedler's successor as conductor of the Boston Symphony Orchestra will be the man who occupied that position in so commanding a manner prior to Mr. Fiedler's appointment. The distinguished success of Mr. Fiedler, which has resulted in his re-engagement for the seasons of 1910-11 and 1911-12, has not caused Boston to forget the extraordinary abilities and magnetic personality of his predecessor, and the latter's welcome, if he should return, would be of the most whole-souled description. When Dr. Muck left Boston, it was with the intimation that he might one day resume his post there, and, according to MUSICAL AMERICA's Boston critic, Olin Downes, the probability that he will do so in the season of 1912-13 is of the strongest. It is certain that Boston, much more than Vienna, is likely to win him from Berlin.

## A PROPHECY

Tali Esen Morgan continues to keep Ocean Grove in the limelight as America's leading musical resort during the Summer months. An indefatigable worker, an organizer of remarkable ingenuity and resourcefulness, he manages to make these Summer festival concerts attain a national rather than local significance. During the season of the year when other musical directors are enjoying rest in the mountains or are idly seeing the sights of Europe, confident in the belief that the public is glad to be rid of music for a time, Mr. Morgan prosecutes his plans with all the more vigor, taking advantage of the exclusive field left him by his colleagues.

The time is not far distant when every popular Summer resort will have its Tali Esen Morgan, when music lovers will be able to hear good performances during July, August and September, when musicians won't

have to take an enforced vacation which is neither palatable nor lucrative for them.

It is well that Humperdinck has converted his melodrama "King's Children" into an opera. The melodrama experiment was an interesting one, involving, as it did, not a free, but a prescribed rhythmic employment of the words of the text. In view of the loss which the musical world would sustain through the failure of this experiment, the transmutation of the work into an opera will be welcomed by all. The original composition of the music followed closely upon "Hansel and Gretel," and contained in its original form some of the composer's most delightful work, although it is not known how much of the original music he has retained.

The fact may be noted by many that a memorial tablet to Richard Strauss has been unveiled, with proper ceremonies, while many composers whom the world reveres much more than it reveres Strauss remain untableted through life. The circumstance, however, need alarm no one. The erection of the tablet does not mean that Strauss is a greater composer than the masters that have passed; nor will the ceremony constitute him such. It simply means that the world is coming into a period where a livelier interest is being taken in matters artistic.

"If criticism does not educate, its musical value is as sounding brass and tinkling cymbals," asserts a sapient individual called Lancelot, in the London *Referee*. The greatest composers do not seem quite in accord with the gentle Lancelot as regards the lowly estate of brass and cymbals, and a few things of real musical value have been brought into this world aided and abetted by them. Why not try another simile, Lancelot?

A well-known vocalist proposes to give programs of old English songs. Why not experiment with some new American songs for a change?

## PERSONALITIES



A Musical Ranchwoman and Her Favored Pets

Wynni Pyle, the American concert pianist, who has been so successful in Germany, whither she returns next month, is spending her Summer on a Texas ranch at Dallas. Nothing delights her so much as a wild ride on a wiry mustang. The picture shows her with two of her warmest friends in Dallas.

**Paderewski.**—Paderewski, though regarding the piano with the profoundest affection, is not given to encouraging aspirants to undertake its study as a life work. "Anyone who takes up piano playing with a view to becoming a professional pianist," he says, "has taken on himself an awful burden."

**Renaud.**—Maurice Renaud believes that singers are likely to suffer various vocal troubles between their thirtieth and thirty-fifth years. He himself suffered such a mishap for a period of two months, and it took two years, he declares, to restore his voice to its former condition.

**Nordica.**—Mme. Nordica is an admirer of the noted aeronaut, Charles K. Hamilton, whom she met when he was arranging his New York to Philadelphia flight. She invited the air navigator to sail over to her Summer home at Deal Beach, N. J., in his aeroplane, but he has not yet been able to keep the engagement.

**Lehmann.**—Lilli Lehmann is outspoken in her denunciation of the habit of operatic managers who insist upon making their artists rehearse on the same day they are to appear publicly. She also urges singers to refuse to appear in Wagnerian operas under ordinary conditions unless conductors consent to judicious cuts.

**Saint-Saëns.**—Saint-Saëns is not altogether in sympathy with those pedants who can never speak without scorn of Liszt's operatic transcriptions. There is a great deal of pedantry and prejudice in the scorn which people affect for works like the fantasia on "Don Juan," he insists.

## OPERA STAR WHOM LONDON AND PARIS DELIGHT TO HONOR



MAGGIE TEYTE

No young artist has had a more pronounced success in opera in London and Paris in recent years than Maggie Teyte. She has been singing this season with Thomas Beecham's company in London, where she has matched if not surpassed her popularity as star of the Opéra Comique, in Paris. Recently Miss Teyte fell ill and was obliged to relinquish some of her rôles with Mr. Beecham's company.

### SCHUMANN'S DANCE MUSIC

#### His Idea Was to Depict Personal Love Affairs of the Dancers

In a list of composers of dance music, few would include Schumann, yet he wrote a good deal of it, according to Richard Sternfeld. As a youth he was passionately devoted to dancing; in his letters he often spoke of it, commenting, for instance, on the different way Heidelberg girls dance from the girls in Zwickau, his native town. When he was a student at Heidelberg, he used to entertain his friends by playing Weber's "Invitation to the Dance" and commenting on the music. "Now she is talking," he would say at one place; and at another: "Now he talks—that's the man's serious voice; now they are both talking, and I can hear distinctly what they are telling each other."

That was the key to his own idea of dance music—not a mere melodic and rhythmic aid to dancing, but a ball scene, introducing the lovers and their caressing words. Before him, Schubert had introduced the Vienna waltz into music literature, and Chopin, the Polish dances, but neither of them had introduced the personal love affairs of the dancers. On the other hand, Schumann's pieces are like Chopin's in this, that they are not intended for the ballroom. Dance rhythms are, indeed, used, but merely for the purpose of telling a love story.

Schumann was a good deal of a flirt, and in his musical ball scenes he tells us all about Nanné, Liddi, Meta, Clara, and the other girls who fascinated him for a time.

### COUDERT'S VACATION SACRIFICED TO HIS PUPILS

It is distinctly exceptional to find a music teacher whose pupils during the Summer are so numerous as to compel him to forego a vacation and remain in the city. Such a teacher is Philippe Coudert, the young American vocal instructor, and one of the most popular singing masters in Paris. Mr. Coudert's success is due not only to the soundness of his methods from the standpoint of mere vocal technic but to the general extensiveness of his musicianship. Before leaving this country for Europe a number of years ago he had already acquired an enviable reputation for his singing at the Church of the Ascension, New York. Abroad, his studies were pursued at the Paris Conservatoire for three years. Subsequently they were continued with the well-known Italian master, Vanucini, under whose tutelage he became highly

Not only his "Ballszenen," but his "Car-naval," "Faschingsschwank," and "Papillons" (which, as he himself explained, is based on the great ballroom episode in Jean Paul's "Flegeljahre"), gain a new interest when those who play and hear them are familiar with these facts.

### ORIGIN OF A FAMOUS SONG

#### "For He's a Jolly Good Fellow" Started with French

It is not generally known that the famous tune sung all over the English-speaking world to the words of "For He's a Jolly Good Fellow" is of quite ancient origin, and has served a remarkable number of functions in the course of its existence. A French writer asserts that it was originally used by the Crusaders, and was led to this belief from having heard it sung by Arabs in Palestine, but the learned Grove says this could not possibly be. "The breadth of the phrasing," says the dictionary, "the major mode, and the close on the dominant, are as characteristic of the popular tunes of the time of Louis XIV as they are unlike the unrhythmical melodies of the Middle Ages." A tune very similar to this was used by a French soldier after the battle of Malplaquet to satirize the English general, Marlborough, or "Malbrook" as the French called him. In this form it attained wide popularity. It would, however, very likely have been forgotten by now had not Madame Poirine used it as a lullaby for the infant heir to the French throne in 1781. Marie Antoinette heard the tune, and "Malbrook s'en va-t-en guerre" (Malbrook is off to the war) soon became very popular all over France, and was favorite melody for satirical couplets of all kinds used in French vaudevilles of the period.

The tune had become so closely associated with the French that Beethoven used it in a "Battle Symphony" he once wrote to commemorate the defeat of the French at Vittoria by the allied armies under Wellington. In this piece it was cleverly contrasted with "Rule Britannia" and "God Save the King." Nevertheless the melody seems to have been as popular with the British as it was with the French. It was, probably, first used by them in 1672 at Gibraltar to the words of "D'Artois returns from Spain."

It soon became popular in England after this, and was used chiefly as an instrumental piece for violin or flute, and finally became a teaching piece on the harpsichord. About 1830, however, somebody used the melody for the words, "We Won't Go Home 'Till Morning," second verse, "For He's a Jolly Good Fellow," and from that time on the melody has found its way into nearly every country under the sun—to say nothing of the seven seas.—*The Etude*.

#### Success of Alice Louise Mertens, Pupil of Dr. Franklin Lawson

Alice Louise Mertens, the contralto, has scored another big success at Ocean Grove. After a popular concert given in the big Auditorium August 4 a local critic said: "Miss Mertens two years ago was the contralto of the Ocean Grove Auditorium Quartet. At that time she was considered a very good singer, but she has developed her art marvelously since then, so that at first it could scarcely be realized that it was the singer of two years ago. Miss Mertens has a splendid register from low

E flat to a high A, her low tones being wonderfully rich and strong." Miss Mertens is loudly enthusiastic in her praise of Dr. Franklin Lawson, of New York, with whom she is studying, and her work reflects directly the results of his teaching.

#### Theodore G. Behrens Chosen President of Northwestern Saengerbund

OMAHA, NEB., Aug. 2.—Theodore G. Behrens, of Chicago, was unanimously chosen at the close of the Sängerkongress here, to succeed Otto Rohland, of St. Paul, as president for the Sängerkongress which will be held in St. Paul in 1912. Great enthusiasm marked his election as he is very popular, having held the same office a number of times before. Peter Laux, of Omaha, was chosen vice president; E. O. Kney, of Madison, Wis., treasurer; George Kieck, of Milwaukee, secretary; Theodore Kelbe, of Milwaukee, director, and John Wunder, of Davenport, Ia., librarian.

#### Give Musicale at Oyster Bay

A musicale of interest was given at Oyster Bay, L. I., on August 3, by Mrs. M. R. Clodius, soprano, a pupil of Francis W. Parsons; Irene Reynolds, soprano, and Marie Groehl, contralto. There was much pleasure over the excellent singing of each of these participants, whose offerings comprised songs by Massenet, Rubinstein, Schumann, Liszt, Cherubini, Parsons and others. A word of praise must also be spoken of Samuel H. Quincy, a young pianist of considerable resourcefulness and promise, who performed the accompaniments in thoroughly admirable fashion.

A list of new choral compositions published by G. Schirmer, of New York, contains also a list of "Important choral works for women's voices rendered during the season 1909-10." Henry Hadley leads the list, with eight performances of the "Legend of Granada." This is twice as many per-

formances as any others on the list have. Charles Martin Loeffler comes second, with his Psalm CXXXVII, which was performed four times.

#### New Opera By Young Polish Composer Soon to Be Produced

BERLIN, Aug. 6.—The new grand opera, "The Devil's Path," by the young Polish composer, Ignatz Waghalter, who is conductor at the Opéra Comique in Berlin, will probably have its premiere at Cologne. The music is said to be very original, and its hearing is awaited with keen interest. Modernity and rich vitality are declared to characterize the orchestration. The libretto is by Rudolph Lothar, who also wrote the libretto of d'Albert's "Tiefland." Waghalter's parents live in New York, and he is married to an American girl. It is believed that his brilliancy as a conductor will eventually lead to his transfer to New York.

#### Francis Rogers in Maine

Francis Rogers is now in Bar Harbor, Me., putting in his Summer profitably giving frequent recitals at various points along the New England coast. In Bar Harbor Mr. Rogers gave a recital on August 4, with Bruno Huhn at the piano, the program including: "Come and Trip It," Handel; "My Lovely Celia," Monroe; "Der Wanderer," Schubert; "Widmung," Schumann; "The Nightingale," Brahms; "Allerseelen," Strauss; "Love's Festival," Weingartner; "Berrichon Cattle Song," Traditional; "Contemplation," Widor; "Vive Henry IV," Old French; "Les Deux Amours," Clayton Johns; Four North American Indian Songs, Cadman; "In the Time of Roses," Reichardt; "Invictus," Huhn; "Clown's Serenade," Luckstone; "Song of Devon," Russell.

Melba, Dalmorès and Sammarco sang at a French Charity Concert given in London recently.

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# AT THE OPERA IN EUROPE



Having Arrived First, We Will Take the Best Place.—Pele Mele.



Oscar Hammerstein was talking about music to a reporter.  
"The music of Strauss and the music of Puccini are alike agreeable to me," he said. "Only narrow-minded people devote themselves to music of one school."  
"I have no sympathy with an argument I once heard between an Italian conductor and a German conductor at a Caruso night. 'To think,' said the German, 'that people are silly enough to pay \$7 a seat to hear sugary music like this when for \$2 a seat they can hear real, robust German opera music!'"  
"Yes," sneered the Italian conductor, "and I suppose some people wonder why a New Yorker will pay \$8 for a terrapin, canvasback and champagne at Delmonico's when he can get a frankfurter and a schooner of beer in a corner saloon for a dime."—*Detroit Free Press.*

Critic (as the composer plays his last piece)—Very fine, indeed. But what is that passage which makes the cold chills run down the back?  
Composer—That is where the wanderer has the hotel bill brought to him.—*Tit-Bits.*  
"How did you like the cantata last night?"  
"I didn't try it. After the entertainment

## A Pugilistic "Isolde"

An accident that recently befell Mme. Kirkby-Lunn suggests that the operatic profession should perhaps be classed with extra-hazardous occupations, such as bridge building or pugilism. It was at the last performance of "Tristan" at Covent Garden. Just as the opera was beginning, the *Isolde* of the evening chanced to be a trifle too vigorous with her gestures and accidentally struck the solicitous *Brançane* (Mme. Lunn) a tremendous blow on the nose with her jeweled arm. All the house saw the accident and gasped, but Mme. Lunn stanchied the blood, which began to flow freely, and with perfect self-

we went out and had some lobster, but there was no canned-what-you-call-it on the menu."—*Houston Post.*

Dr. Heinrich C. G. Hirsch, the Viennese conductor, said the other day that New York's musical taste was much better cultivated than Chicago's.

"A New York and Chicago girl," he went on, "met at the seashore. In the twilight, while the sky flamed pink in the sunset and the hotel orchestra played Massenet on the terrace, the New York girl said to the Chicago girl:

"Do you like fugués?"  
"The Chicago girl sighed and answered wistfully:  
"No, but I adore clams."—*Washington Star.*

Mrs. Parvenu—Can I get seats here for the opera?  
Ticket Agent—Yes, madam. For what date?

Mrs. P.—Which evening does Miss High-note and Mr. Lohengrin sing together?—*Boston Transcript.*

The concert was over, and the performers, having had a grand reception by a large audience, were recounting some of their former experiences, certain of which were rather high-colored.

"I was singing a pretty song once," said one. "It was called 'Row, Brothers, Row, the Stream Runs Fast,' and when I was half-way through the audience were bending backwards and forwards, and 'pulling' for all they were worth."

"That's nothing," said another vocalist. "Why, at my last concert I sang 'The Last Post,' and the whole house began to lick imaginary postage-stamps, and rushed out to the first pillar-box so as to be sure not to miss the last collection."—*Tit-Bits.*

possession sang through the performance. The wound inflicted was not a slight one but, nevertheless, Mme. Lunn sang "Samson and Delilah" the following evening and three days later appeared in Brussels, with Van Rooy and Saltzman-Stevens, in the special German performance of the "Ring" in connection with the International Exhibition. Mme. Lunn will come to America about the holidays to remain three months.

Dr. Charles A. E. Harriss, the Montreal impresario, has left London for South Africa to complete arrangements for his Musical Festival of the British Empire, which is to take place in 1911.

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## BEATRICE GOLDIE AT CHARMING SPOT NEAR SUMMER HOME



STAMFORD, N. Y., Aug. 15.—Beatrice Goldie, the New York teacher of voice culture is spending most of her time here this Summer in rest and relaxation, but has been induced to appear in two concert programs with such emphatic success that she was urged to give a recital in the opera house. This she will not agree to, however, as she considers it due herself to put aside all serious work until the coming season has opened. The accompanying snapshot reveals Mme. Goldie standing before the stone arches of the picturesque little bridge over Lock Marion on Churchill Lake.

Raoul Pugno, the pianist, and his collaborator, Nadia Boulanger, are hastening

their work on the opera they are making of d'Annunzio's "Dead City" so that it may be produced at the Paris Opéra Comique early in the season.

### SUMMER MUSIC IN CHURCHES

Editor Watt Urges a Relief Quartet for Vacation Periods.

Editor Charles F. Watt writes to the point when he says, in the *Music News*: "Nothing is more agreeable than that church singers should have a short vacation in the Summer; and, in fact, they need it, and have earned it much more emphatically than most other workers."

"But the churches of Chicago make a great mistake in allowing their Summer services to deteriorate in the way they do, and especially is it regrettable that the music should fall to such insignificance during July and August."

"The regular quartet singers should be given vacations in turn and rather lighter programs be sung, in view of the presence each week of substitutes, or else the New York plan should be followed, i. e., a 'Summer Quartet' should be engaged for July and August, and the 'regular' quartet be given a genuine leave of absence."

"And while on this subject it may not be at all amiss to state that the 'Summer Quartet,' as heard in many Fifth avenue churches in New York, is a distinctly high-grade body, and, in fact, it is better by far than the average maintained in Chicago in the Winter."

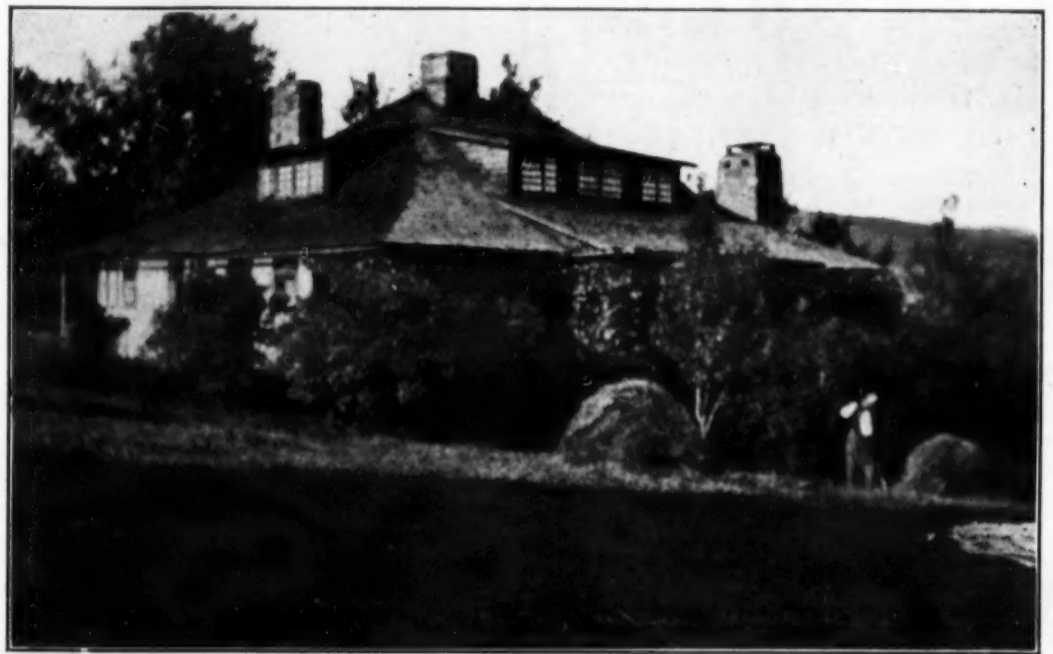
"But, faultfinding aside, it is certainly true that the policy of keeping things up to par pays in Chicago just as well as in New York, and as proof of this is offered, the statement that last Sunday night the audience at the Second Presbyterian Church was a very large one; there was no apathy of any kind, and very evidently the whole service was quite worth while. And why?"

"Simply because the pulpit was well supplied and the music was at that high standard which never falters at this church, be the season or the day what it will."

### Toronto to Lose Eminent Pianist

TORONTO, Aug. 12.—Toronto is to lose one of her most brilliant pianists in J. D. A. Tripp, who has decided to make his home in Vancouver, B. C. As one of the senior teachers of the Toronto Conservatory of Music, a member of its board of

## WHERE GRACIA RICARDO IS SPENDING THE SUMMER



TANNERSVILLE, N. Y., Aug. 15.—Gracia Ricardo, the dramatic soprano, has taken a charming little villa for the Summer at Onteora. "Bonnie Brae" is its name and its picturesqueness justifies the appellation. The house, a picture of which is reproduced here, contains ample accommodations for the convenience of a singer — an artist's studio and a beautiful large room for singing.

Mme. Ricardo will give some musical afternoons at Bonnie Brae this month. She will leave Onteora to give a recital on the 17th at the Brookfield Summer School in Connecticut. Professor Greene, of this school, was Mme. Ricardo's first teacher,

and she is giving this, her first recital at any musical institution, since her return from Europe, out of compliment to him. Her program, with Caia Aarup Greene at the piano, will be the following:

I—"Arietta, Danja, Danja" (1694-1745, B. Mar; cello; Recitative and Aria, "Ritorna vincitor" (Aida), Verdi; "Absence," Berlioz; Pastorale, II—"Gretchen am Spinnrad," "Clärchens Lied" and "Lachen und Weinen," Schubert; "Soldatenbraut" and "Er ist's," Schumann. III—"Von Ewig Liebe" and "Händchen," Brahms; "So schachl' Vergessen," Tschaikowsky; "Ich trage meine Minne," Richard Strauss; "Im Herbst," Franz. IV—"In the Time of Roses," Reichert; "My Lovely Celia," George Monroe; "Weeping for Thee" (MS.), and "The Swing" (Stevenson) (MS.), Ludie Harris Reinecke; "There Was a Lover and His Lass," Morley.

examiners and a prominent concert pianist, Mr. Tripp has attained a reputation as one of the foremost of Canadian musicians. He was conductor of the Toronto Male Chorus Club for thirteen years and also of the University of Toronto Glee Club. He was this season selected president of the Conservatory Alumnae Association and more than once has filled the same position in the Toronto Clef Club, an organization composed of the principal Toronto musicians and one of the strongest clubs in the city.

### To Instruct Shorter College (Atlanta) Students of Music

ATLANTA, GA., Aug. 15.—The musical department of Shorter College—the institution, by the way, which has grown so much of late years that a new set of buildings is being erected for it in Maplehurst—will be well looked after next year. As director, J. P. Ludebuehl, the distinguished pianist and composer, has been secured, and the voice teacher is Grace Almy, who is accounted one of the greatest voice teachers that the South has ever known. She is one of the best teachers that Frank King Clark, the celebrated voice teacher of Paris, has sent out, and it was Amiee Patterson, one of her pupils, who sang before Riccardo Martin during the grand opera season in Atlanta last Spring, to whom, after hearing her sing, Mr. Martin said: "Do not go to Europe for study; stay with Madam Almy; you cannot get better instruction anywhere."

### Mme. Jomelli to Return in October

The Quinlan International Musical Agency announces that Mme. Jeanne Jomelli will return from Europe in October. She will open her season on Novem-

ber 1 in Wisconsin. Mme. Jomelli is the first vocalist to be engaged by the Detroit Symphony Society to sing at that city with the Pittsburgh Symphony Orchestra, which presents the opening concerts of the series to be furnished in Detroit by visiting orchestras. It has been the custom of the Detroit Society to select concert soloists from the members of the orchestra giving the concert. Mme. Jomelli's engagement marks a departure from this custom.

Zélie de Lussan is cast for the rôle of Anne Boleyn in Thomas Beecham's London production of Camille Saint-Saëns' "Henri VIII" in November.

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## FROM "MUSICAL AMERICA" READERS

### Methods of Voice Management

NEW YORK, Aug. 8, 1910.

To the Editor of MUSICAL AMERICA:

Will you permit me to answer the questions of your correspondent, who writes from Collingwood, Ont., for light on the meaning of some of my statements about vocal management?

The fallacy which I try to point out in the heretofore accepted doctrines of breath control, tone placing, resonance, etc., is this: That the singer must by direct muscular guidance cause the vocal organs to perform their mechanical operations correctly, independent of the guidance of the sense of hearing. This mistaken belief, although seldom formally stated, lies at the bottom of a large proportion of present-day methods. I have never said that the breath is not "controlled" in phonation; on the contrary, on page 224, I try to explain that "breath control is an inseparable feature of tone-production." So also with the "forward emission" of tone, and the various types of resonance, these are all to some extent features of correct singing; but only harm can result from the attempt to acquire command of these elements through mechanical means. With the great majority of students throat stiffness is the inevitable result of this attempt.

An explanation of the correct means for acquiring command of the elements of perfect tone production would call for a résumé of the conclusions of the "Psychology." As brief a statement as I can make in the following: A perfectly produced vocal tone has certain distinct tonal qualities; while each one of these qualities of tone is usually believed to result from the correct functioning of some special detail of the vocal mechanism, that aspect of singing is of no importance to the singer. Many of the assumptions regarding vocal mechanics based on tone qualities are indeed scientifically erroneous. In order to acquire command of these characteristics of perfect singing, or in other words, in order to learn to sing correctly, it is necessary to listen, not once, but many times, to a singer whose voice exemplifies these characteristics, and in daily practice to imitate these characteristics. The office of the vocal teacher in this process is first, to sing for the student, at every lesson, correct tones to serve as a model for imitation; and, second, to point out to the student the merits and faults of his tones, in order that he may the better be able to hear how closely he succeeds in copying the model. (This refers of course solely to the matter of tone-production; I do not by any means offer imitation as the best means for teaching expression and interpretation.)

Your correspondent is convinced that he sang much better after having studied tone-placing and breath-control. Can he hark back in memory to the time of that study, and satisfy himself as to whether he did not, unconsciously of course, adapt his singing to the characteristic qualities of tone which he believed to result from tone-placing and breath control? If not, this simple experiment may suffice: Select a competent judge of singing, and without any explanation sing for him a few phrases in two ways: first, consciously guiding the voice, and attending to all the details of breath control, resonance, etc., ignoring, however, all considerations of tone quality; second, paying no attention whatever to vocal mechanics, guiding the voice solely by the ear, and seeking only to sing pure and beautiful musical tones. See if the judge does not decide in favor of the results of the second method.

As for the singing of Schumann-Heink,

### Spalding to Play at Ocean Grove

Albert Spalding, the great American violinist, who created such a sensation in Europe last Winter, has been secured by Director Morgan, of Ocean Grove, N. J., to play at the Auditorium on Thursday evening, August 25. Mr. Spalding played with Mme. Lillian Nordica at a recital given in the Ocean Grove Auditorium last Summer, and while it was his first appearance there he created a sensation by his wonderful playing. Mr. Spalding won his audience at that concert even before he played by his charming manners and easy grace upon the stage before such a vast audience. After the concert was over and Mr. Spalding and his party were ready to leave, he found outside the building a vast throng of about three thousand people to greet, as

or of any other great artist, denoting conscious breath control, that is merely one of the many erroneous interpretations of special characteristics of correctly produced tone.

Very truly yours,

DAVID C. TAYLOR.

### In Daniel Gregory Mason's Defense

NEW YORK, Aug. 6, 1910.

To the Editor of MUSICAL AMERICA:

Referring to the criticism of Daniel Gregory Mason, given in the MUSICAL AMERICA of July 16, under head of "New Musical Publications," where it tells of the new book he has just had published entitled "A Student's Guide to Music," I wish to say a few words, and hope you will kindly publish them, so the person who wrote the item I mention, and MUSICAL AMERICA readers who do not know Mr. Mason, may learn the attitude of his public friends and student followers.

Perhaps the one who wrote that unfair criticism has not had the good fortune to hear any of Mr. Mason's class or public lectures, and therefore is not to be blamed. Either that is the case or it is the result of an attack of the "green-eyed monster," and I prefer to think the former. Now, as a large band of us, of which number I happen to be one, have regularly attended Mr. Mason's lectures and classes for three years, and have heard a lecture given on each individual musician, i. e., "Schubert, Schumann, Chopin, Liszt and a host of others" (to quote from the article before me) of whom he is unjustly accused of "speaking patronizingly." I wish to say very emphatically that of all the music teachers and lecturers I have heard speak, as Mr. Surette, Mr. Krehbiel, Mr. Goldmark, and many others I could mention, Mr. Mason is the most broad and fair-minded critic, and holds the great masters and their works in the highest reverence.

I also quote another paragraph: "He accepts Wagner's music, it is true, but with a reluctance that can be read between the lines." To criticize by the aid of one's imagination in such a case is not what can be called fair, and when one says they "read between the lines," what they read there is purely imaginary, and therefore should be given no credence.

Now as to Mr. Mason's interpretation of the music of these great masters I say very truthfully that there lives not a man, or woman, who can bring to life the spirits that sleep within these great compositions and bid them speak to the listening world more forcefully and beautifully than Mr. Mason, showing that he understands the Divine messages sent to us by the great masters.

It is the "Divine" that music should be the language of, and it will fulfil its mission in spite of the "perverse world."

Very truly,

E. CLARK.

### Enrollment in Ohio Northern College of Music

ADA, O., Aug. 8, 1910.

To the Editor of MUSICAL AMERICA:

I wish to call attention to an error in an article appearing in MUSICAL AMERICA last week. It stated that the enrolment in the Ohio Northern College of Music had grown from thirty-six to ninety in one year's time. Allow me to correct this. The above figures refer only to the advance made in the Vocal department. Our total enrolment in all departments of the College of Music was a gain of nearly one hundred, the total enrolment being 290 for the year just closed. Thanking you, I am, sincerely,

CHAS. S. WENGERD, Dean.

he thought, Mme. Nordica, but when he tried to get unseen through the crowd he was mobbed by the people, and it was a full half hour before he could get away in his automobile. He was cheered heartily.

### Music in Esperanto

WASHINGTON, D. C., Aug. 11.—Esperanto has at last invaded the field of music, and when the International Esperanto Congress convenes here next week it will listen to a rendering of the Esperanto anthem, "La Espero," by the United States Marine Band. For several days Lieutenant Santelman, director of the band, has been receiving instructions from Dr. Edwin C. Reed, general secretary of the congress, regarding the rendition of "La Espero." "La Espero" means "The Hope."

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## SYMPHONY CONCERT FESTIVAL NEXT

**Munich Gone "Festival Mad," but Proximity of Oberammergau Lends Method to the Madness—Berlin's Reckless Summer Opera—Geraldine Farrar Still Member of Kaiser's Royal Opera**

BERLIN, Aug. 1.—The artistic Music Hall of Munich is being restored and put in order for the festival symphony concerts, which are to take place there, from the 5th of August to the 4th of September. Special prominence will be given to the works of Bruckner. The Orchestra will be that of the Munich Concert Vereins and the conductor Ferdinand Löwe. With these concerts and the Mozart, Strauss, Wagner and Mahler festivals, Munich seems to have gone "festival" mad, but there is "method in its madness"—Oberammergau is in the neighborhood.

Marta Burchardt has been engaged as first dramatic soprano of Stuttgart. She succeeds Fräulein Sutter, whose chief claim to fame was her costume—or rather lack of costume—in *Salomé*. Fräulein Sutter's murder by Director Aloys Obrist and his subsequent suicide are fresh in the memory of MUSICAL AMERICA readers.

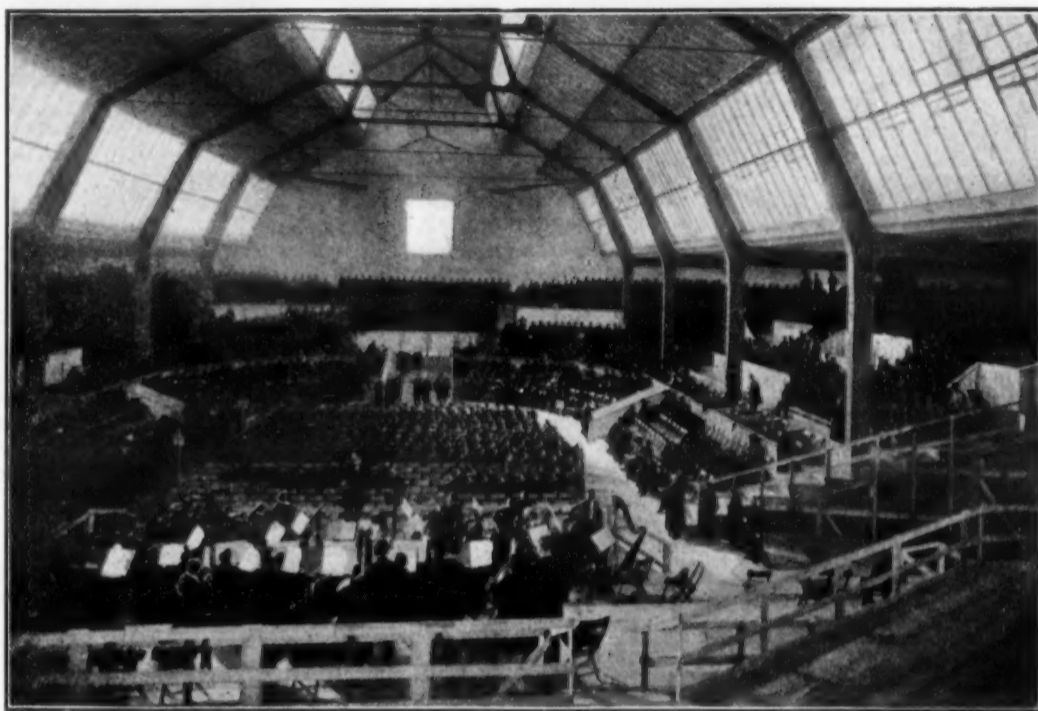
From prima ballerina to tragedienne seems rather a long step, but Ada Rubinstein, of the St. Petersburg Royal Opera, has rather nimble limbs, as Berlin audiences can testify, and intends to take it. She makes her debut this coming Winter in D'Annunzio's "Martyrdom of St. Sebastian," and Oscar Wilde's "Salomé." *Salomé* as a play, will give us an opportunity of seeing what Strauss's music has done for Oscar's erratic young damsel.

The Berlin Volks Opera, under the direction of Dr. Alfieri, begins its second season on the 15th of September, with Rossini's "William Tell." Dr. Alfieri promises several novelties for the season, among others, "Le Educando di Sorrento," "The Novice," by Tridel, Gagnini's "Papa Martin," Weber's "Three Pintos," Verdi's "Don Carlos" and Thomas's "Hamlet."

### Sport for the Critics

The Gura Summer Opera in Berlin continues on its way, going from bad to worse. The critics continue to roast it with hilarious unanimity, but it is poor sport, worse than shooting a dead donkey. However, it is the off season and critics must live. It advertises a presentation of "The Ring" at special bargain prices with the dramatic soprano of the Cologne Opera as principal heavyweight and chief noise maker. Shades of Wagner, *Wotan* and *Fricka*! And Berlin has no anti-noise league!

A great deal of astonishment has been caused in Hanover by the announcement of the engagement of Kapellmeister Gille, of the Vienna Court Opera, as first kapellmeister of the Hanover Court Opera. He is to have the directing of all the grand and classic operas and his contract gives



Music Hall Which Has Been Restored to House Month's Festival of Symphony Concerts in Munich

him a free hand in instigating some very much needed reforms. No doubt this will cause a great deal of jealousy and misunderstanding as Hanover has already two first kapellmeisters, and their contracts do not expire for some time to come.

Rose Lucher, at one time a great favorite in America and now living in Berlin, sang at a charity concert at Pystian recently and made quite a sensation with her beautiful voice and exquisite diction. An exposition of great interest to violin players is soon to be held at the Künstler Haus. It will be composed of old and modern violins loaned by the principal violin firms of Germany.

Hans Pfitzner, whose works have been boycotted by the Munich Opera Direction, because he objected to the fact that the main rôles of his new opera were sung by the minor singers of that institution, has written an explanatory letter, in which he gives the reasons why his works have been rejected. His "Rose vom Liebesgarten" was accepted by the Opera Direction. Naturally he expected that the principal rôles would be given to the first artists. The Direction retorted that they employed only first-class artists, that the rôles had already been distributed and that to withdraw them, would be to offend and hurt the feelings

tersteig, of the Cologne opera, proposed a resolution to the effect, that on the expiration of the copyright on "Parsifal," none of them should produce it during the lifetime of the heirs of Richard Wagner. Herr Martersteig has now turned a complete *volte faci* and "says" he will produce it at Cologne the moment the copyright expires. Well, if it will uplift the musical spirit of Cologne no one will object. A city which accepts the "Messaline" of Isadore de Lara Cohen and rejects "Pelléas et Mélisande" needs a little spiritual boosting.

P. J. GRANT.

### Schubert Choir of Toronto to Present Nordica and Myron Whitney

TORONTO, Aug. 12.—The Schubert Choir has outlined a notable year's work for itself, and its two concerts will give Canadians their only opportunity of hearing Lillian Nordica during the season. Myron G. Whitney, Jr., the noted basso of the Metropolitan Opera Company, has also been engaged. Mme. Nordica and Mr. Whitney will sing the solo parts in Schumann's "Faust," and the cantata, "A Stronghold Sure," Bach. These will be the first productions of these works in Canada. The Schubert Choir has won an enviable reputation for its unaccompanied singing, and Director Fletcher has secured a great number of fine novelties of this class for next season.

### A Veteran English Chorister

In spite of the fact that he recently celebrated his seventieth birthday, Robert Hilton, the well-known bass singer and vicar-choral of Westminster Abbey, may still be heard from his place in the choir, which he has occupied for forty years. Born in Preston, where his father and grandfather were famous local singers before him, he became a chorister at Salisbury Cathedral, and went thence to Westminster. During his forty years' service at the Abbey Mr. Hilton has taken part in many historic ceremonies, and as a singer has been present at the graveside of every eminent man buried in the Abbey since the funeral of Sir John Herschel, the astronomer, in 1871.

—Tit-Bits.

Robert Maitland, who has been engaged by Oscar Hammerstein to create the name part in Louis Ganne's "Hans, the Flute Player," sang in the Mozart operas during Thomas Beecham's recent season in London.

Ernest Von Schuch, the Dresden conductor, is recovering his health in Gastein, Tyrol.

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of the artists to whom they had been assigned.

To this Pfitzner answered that the Intendant had promised to give the rôles to his first singers. A promise was a promise, and as he had not kept his word, he, Pfitzner, preferred to withdraw his work altogether. One misunderstanding led to another, with the result that the Intendant forbade the production of Pfitzner's works altogether.

The whole affair throws a curious light on the chaotic state of affairs existing in many of Germany's Court Operas, where Intendants are appointed, not because of their musical ability or business knowledge, but simply because they have a certain social position and are court favorites.

### Farrar Remains in Berlin Opera

Geraldine Farrar is at the time of this writing, at Bad Elster, taking the cure. She declared to a Berlin newspaper that, notwithstanding all rumors to the contrary, she was still a member of the Berlin Royal Opera, and that she expected to sing *Manon* here on the 21st of September and later *Madam Butterfly* with Caruso. She also most emphatically reiterated her denials that she is engaged to her colleague, Scotti. Gustav Mahler's Eighth Symphony is creating a great deal of attention by the fact of its having such complicated vocal parts. No other symphonist, except that king of classic composers, Beethoven, has ever attempted a vocal score in a symphony, and the critics are inclined to call Mahler's eighth a cantata.

At the last meeting of the directors of the German Opera Houses, Herr Max Mar-

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## WHERE MANY YOUNG SINGERS FAIL

WE must live for our work alone," said Agnes Nicholls, the English singer, in a chat with an interviewer for London *Tit-Bits*. "It is the only way, if one is to achieve any measure of success as a singer," she continued. For only by constant study is it possible to acquire that range of knowledge which enables one to put to the best use whatever talents one may possess. I am afraid, however, that the fact is certainly realized by many aspiring young singers of to-day.

"And is that the cause of the failure of so many of them?"

"Possibly," replied Miss Nicholls who is Mrs. Hamilton Hartly in private life, her husband being the well known composer and pianist. "Of course, there are many causes which contribute to the success or non-success of an artist. I think, however, that many young singers with talent enter upon a musical career too lightly, so to speak. Probably they possess a splendid voice, which has been well trained, and they think that—and that alone—is going to carry them to the top of the tree. Instead of studying so that they may adapt themselves to all kinds of music, they content themselves with doing one thing. That is not enough. They should be seeking fresh ideas every day, and training themselves in what might be termed the general ground work of all branches of music. It is because the majority of Continental artists do this, while young students in this country neglect it, that so many of the former succeed where British singers fail."

Miss Nicholls occupies a high place in the British musical world, being by many regarded as the leading British soprano. Sixteen years ago, she gained a scholarship at the Royal College of Music, at the age of seventeen. Two years later she appeared in the first performance in English of Verdi's "Falstaff," when it was produced by the Royal College students. A year later she appeared at the Gloucester Festival, and at once established herself as prime favorite in oratorio. This work she has varied with much operatic singing, and the warm reception which she met when she recently appeared at His Majesty's Theater in London in the operas conducted there by Thomas Beecham was striking testimony to her great popularity.

Miss Nicholls does not look favorably upon the idea of young singers hurrying early in their career to seek the approval of London or other large cities.

"I know several good singers in the provinces," she said, "who are doing exceptionally well; but I am quite sure that if they came to London, where the competition is so keen, they would find they were not nearly so well off. It is a great mistake to suppose that singing in London means success. It was only family circumstances which brought me from my birthplace—Cheltenham—to London. For many years I was singing in the provinces for five, six, seven, and eight guineas a performance, and felt satisfied. But I was continually studying operatic rôles—perhaps more for love of the work than with any idea of appearing in them.

"I am a great believer, however, in the old saying that anything done well leads to something else, and this I have found to be true in my own case. Sometimes people ask me to tell them how I made headway in a profession which offers so many difficulties, but it is impossible for me to do so, for the simple reason that, as I have said, one thing leads to another. Someone would hear me sing at one concert, and then I should be asked to sing at another. And it was the same with opera."

In reply to a remark that operatic singing must be a great strain, Miss Nicholls confessed that she did not find it so tiring as platform singing. "I love opera," she remarked, "and I am rather proud of the fact that I was the first British-born subject to play *Brünnhilde* right through the 'Ring.' This was in Edinburgh a few months ago. And of all my treasures," she continued, "I think I prize most the crown of gilded laurel leaves which was presented to me by the people of Cheltenham when I sang there last year. The leaves are from the garden of our old home, which, of course, makes them doubly precious to me."

Miss Nicholls was a violinist before she became a singer. As a child she used to play in the orchestra, and ultimately became first violin. When it was discovered that she possessed an exceptional voice, and violin-playing gave way to singing.

## WESTERN SCENIC WONDERS IMPRESS ANTON FOERSTER

CHICAGO, Aug. 15.—Anton Foerster has just returned from a journey through Colorado, Utah and the Yellowstone National Park country much impressed with scenic America, as he saw it. As Mr. Foerster has spent his summers for years in Switzerland and the most picturesque parts of Europe, his observations are interesting.

He holds that America is particularly distinctive and those who compare are liable to mislead others. He remarked to the representative of MUSICAL AMERICA:

"As the West makes interpretations distinctly its own, so should we look to the face of nature with equal kindness and try to find the good and the benefits, as well as the beauties from each locality, without regard to any other.

"I can say I was very much surprised at Denver; it's a beautiful city, lovely parks, fine buildings, comfortable hotels. I was much surprised with the life of the city and the types of the town that I met, as well as the public improvements that everywhere seemed to be in such good taste. My son and I went from there to Colorado Springs and thence to Manitou. Of course we went to Pike's Peak.

"Salt Lake proved to be one of the biggest wonders of my travel. It is certainly

the most remarkable body of water I have ever seen and I have been to a great many of the so-called salt lakes of Europe. This should at some near time in the future become a great cure resort. I really don't believe the Americans have as yet discovered its wonderful curative qualities for skin diseases.

"The ride from Denver to Salt Lake is thoroughly delightful and picturesque. I enjoyed every moment of a charming concert given in the famous old Mormon Temple, whose beautiful organ and wonderful acoustics have been described so many times that it is hardly worth while for me to add my mite to congratulations on that score. Of course, Yellowstone National Park is the place that everybody who comes to America should visit, for it is truly a wonderful place. I never got tired of watching 'Old Faithful' Geyser. Hourly I arose and went to my window throughout the night when 'Old Faithful' tossed a vast volume of water in the moonlit air. The pools, the basin, the canyon, in fact everything about the park, is interesting. I am now resting from the effect of much car riding and getting a little chance to look about me before resuming teaching again, enjoying the refreshing quiet of Elkhart Lake."

C. E. N.

## Arturo Tibaldi's Next Tour

Arturo Tibaldi, the English violinist, is spending the Summer at Etretat, France. Tibaldi is to tour the United States and Canada this coming season under the management of R. E. Johnston. He will open his tour in Montreal the latter part of October. Tibaldi is the godson of the Duke and Duchess of Connaught, who both take a great personal interest in his career.

Tibaldi has lately toured in this country with Mme. Nordica, visiting Florida and

Cuba, having appeared previously with Mme. Eames at Symphony Hall, Boston. Although he has played a good deal privately in New York, he did not make his public debut here until March 14, 1910, when he was most enthusiastically received both by the press and the public.

Marcel Charlier, for four years at the Manhattan, will be one of Cleofonte Campanini's assistant conductors in Chicago and Philadelphia next season.

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CHICAGO, Aug. 15.—Notwithstanding a vast variety of entertainment during the conclave of the Knights Templar, the concert given last Tuesday in Mandel Hall, under the auspices of the University of Chicago, attracted a fair audience to enjoy one of the most distinctive programs of the season, in which Arthur Dunham, the organist, distinguished himself by the virtuosity of his playing. As the piano was moved on the stage just before the concert one of the pedals was broken, but this did not greatly handicap the versatile Mr. Dunham, who played organ accompaniments instead.

The five short pieces by Handel were grateful contributions. The "Scherzo" of Rousseau, "Melodie" of Rachmaninoff, Caellert's "Scherzo" and a dainty "Caprice" of his own devising were all interesting moments in contrast to Elgar's march, "Pomp and Circumstance," which opened the program. A fine feature was the Funeral March and Seraphic Song from Guilman's Sonata, which was admirably given as a memorial number in honor of the late Lester Bartlett Jones, who had charge of the musical interests of the university. The alternating artist, William Barlow Ross, was very satisfactory in a series of vocal selections.

Ole Theobaldi, the Swedish violinist, who has made Chicago his headquarters for several years past, last week lost the first finger of his left hand in an accident on the Grand Rapids Railway when a passenger train collided with a switch engine. He announces that he will sue the railway for \$50,000 damages.

Chevalier Lo Verde, the well-known Italian pianist and educator, has organized a full orchestra for artistic service in the La Salle Hotel.

Earl R. Drake, head of the Earl R. Drake School of Music, in the Auditorium, is spending a few weeks' well-earned rest at Taylorville, Ill.

Harriet Case, the originator of the Chicago Choir Bureau, has been so busy closing up her association with that flourishing institution, turning it over to Samuel B. Garton, and in her own classes in the Cosmopolitan School of Music, that she has not had time to practise up for the International Archery Tournament held here this week. Miss Case is famous as an archer, and has won many trophies at former contests. C. E. N.

## TAFT GREET'S WERRENATH

President Pays Tribute to Young Baritone's Singing

While Reinald Werrenrath, the baritone, was visiting Professor Hooper, of the Brooklyn Institute, at the latter's country place in Walpole, N. H., after singing at two concerts in the town, a telephone request was received from Beverly, Mass., for the baritone to sing Saturday night at a private musicale in the Summer mansion of H. C. Frick, of Pittsburg. Among the attentive listeners on this occasion were the President and Mrs. Taft, and Mr. Werrenrath's personal introduction after the concert was especially interesting because of the President's cordial recognition of the singer as a member of his own college fraternity. Mr. Taft spoke of the music in this way: "You sing splendidly, and it is a great pleasure to hear a male voice on which one can so thoroughly depend for accuracy." Mr. and Mrs. Werrenrath are now spending a few weeks at Rayvella Hall, Hasbrouck, near Fallsburgh, in Sullivan County, N. Y.

## Agnes Kimball's Chautauqua Successes

Agnes Kimball, the soprano, has been scoring her customary triumphs at each of her appearances at Chautauqua, N. Y. She has made a number of them since the last part of July, and in every case the beauty of her voice and the skill which she discloses in its management have fairly captivated her hearers. She was heard in the cantata, "The Mermaid," and in Sullivan's "Golden Legend," in both of which she aroused her audiences to demonstrations of pleasure such as are heard only on the rarest occasions. In the rendering of "Christe Eleison" her pure and beautiful high tones rang out above the chorus and orchestra with striking effect.

## Evan Williams Back from London

Evan Williams, the eminent tenor, returned from London on Friday of last week. Mr. Williams remained in New York only a few hours, going directly to his home in Akron, O. The object of his trip abroad was to make talking-machine records.

## EFFECTING REFORMS IN NEW YORK MUNICIPAL MUSIC

[CHARLES HENRY MELTZER, in the New York American.]

"Supervisor of Municipal Concerts in the Parks and Recreation Piers" is the long but at least explicit title attached to Arthur Farwell.

For twelve weeks past, under the general authority of Commissioners Stover and Tompkins, Mr. Farwell has been working and planning to reform our municipal music.

No better man could have been selected for the task of cleansing the music stables. An artist known throughout the land, Mr. Farwell has energy and earnestness, knowledge and intelligence.

Already, with the sympathy and co-operation of the Park and Pier Commissioners, he has done much. And doubtless in a month from now he will have done more, much more, to restore order and to give value to his department.

We know, too well, what "municipal music" was in the time of Tammany. A scandal. An offense. A pretext for the distribution of dollars to incompetent conductors and ignorant bandmen. Many of the conductors could hardly have told you which end of their batons was the top, and which the bottom. Many of their "musicians" had not so much as a speaking acquaintance with music.

Hampered though they have been by the sneers of newspaper cynics and by the bigotry of cranks, between them, Mr. Farwell and Mr. Stover and Mr. Tompkins, have managed to weed out most of the evils of the old, wretched, Tammany system. If the public and the press had been more helpful they would have done more.

For instance, they would have given it the great privilege and pleasure of listening to grand opera in the open air, free, gratis, for nothing. That will come. Meanwhile, it is much to be grateful for, that the municipal concerts, not only in Central Park, but also in the minor gardens and on the recreation piers, have been improved and multiplied, and at a cost so trifling that it is not worth mentioning.

Little has been printed of these reforms, except by obstructionists, who, under a pretence of defending the public rights, have fought to prevent the public from getting the full benefit of their own parks and piers.

"So far," said Mr. Farwell, when I called on him two days ago, "I have avoided, wherever possible, being interviewed before I had results to show for my labors."

"Now, however, I assure you I should welcome any publicity, of a helpful kind, the press may give me. For now, I think, the commissioners and I can fairly say that we have accomplished something, though not, of course, all or nearly all that we desire and mean to do—if only no accident, no disaster, occurs to check progress and to throw municipal music back into the political slough from which we are gradually rescuing it."

## FOR OPERA IN ENGLISH

Bandmaster Sousa an Earnest Advocate of the Cause

John Philip Sousa, the "March King," is an ardent advocate of grand opera in English, and, during an interval of rehearsing his band in New York last week for his forthcoming world tour, he told an interviewer how earnestly he believed that the plan would benefit the cause of music in America.

"English," said he, "is as singable and as musical as any of the languages one listens to at the Metropolitan. As musical, at all events, when it is rightly enunciated and when the librettos are properly worded."

"If it is possible to make sense and music of English patter songs in comic opera—and we know that it is possible—I see no reason why English airs and choruses in grand opera should be less musical."

"The language of Shakespeare, of Swinburne and of our own Lanier is full of music. And, if the Anglicization of foreign operas were entrusted to people who knew how to choose their words, there would be no difficulty in understanding the librettos."

"Those who contend that it does not matter what idiom is sung in opera or what sense attaches to the words one listens to seem to me to be flying in the face of Wagner's theories and belittling the public intelligence."

Fanning-Ware-Turpin Combination in Demand for Concerts

The new musical combination formed by Cecil Fanning, Harriet Ware and Harry Turpin is arousing great interest among musical people, and many engagements are being made. During the coming season

"Music should have nothing to do with politics. Already, I am glad to say, the influence of politics has been minimized."

## MADAME EDVINA IN ROLE IN WHICH SHE WON FIRST TRIUMPH



Mme. Edvina as "Louise"

LONDON, July 30.—Mme. Minnie Edvina found herself singing on the operatic stage long before she had expected such good fortune. A Canadian by birth and known in London society as the lion. Mrs. Cecil Edwards, she decided in 1906 to go to Paris and study with Jean de Reszke. The famous teacher encouraged her and when a little later she sang one evening in a Paris drawing-room, Baron D'Erlanger, the composer of "Tess," heard her and had her sing for Mr. Higgins, of Covent Garden, by whom she was at once engaged to sing "Louise." This all happened in 1908 when Mme. Edvina had no immediate thoughts of opera.

Now, after the Covent Garden season, the talented artist goes to the Opéra Comique in Paris, with which she has just signed a contract.

In January and February of this year Mme. Edvina sang at the Opéra in Monte Carlo with great success. A contract was offered her by the Chicago Opera Company but the terms were not quite tempting enough. EMERSON WHITHORNE.

the programs will include the latest songs by Miss Ware, the words for several having been written by Mr. Fanning. Mr. Fanning will also recite an original poem, the descriptive music for which has been written by Miss Ware.

## THE CANADIAN CONCERT FIELD

Its Possibilities Only Beginning to Be Appreciated, Says Frederic Shipman

MONTREAL, Aug. 15.—Frederic Shipman, the Canadian impresario who has for the last four years been busy making big money in Australia and New Zealand, is back to Canada, managing the Melba tour. He also has control of the concert dates of Nordica for two years, from January 1.

He is booking Melba in seventeen towns in Canada, an unprecedented number for so high-priced an artist, but he assured a representative of MUSICAL AMERICA here last week that the possibilities of the Canadian concert field were only just beginning to be appreciated. He would have given several more concerts in the West had he not released Melba for the Chicago opera season in November. K.

Walter Damrosch and the New York Symphony orchestra last Saturday completed their second week at Ravinia Park, in Chicago. This week popular works of Goldmark, German, Thomas, Mendelssohn, Strauss, Hugo Kaun, Grieg, Moszkowski, Massenet, Chaminade and Elgar were presented. Soloists for the week were: Sunday afternoon, Messrs. Barrère and Schmit; Monday evening, Paul Kefer, first cellist; Thursday evening, May Doelling, pianist; Friday evening, George Barrère, flutist, and Saturday evening, Alexander Saslavsky.

"The graft and abuses of all sorts and kinds in connection with the municipal concerts which once justified the derision and contempt of music lovers have been almost stopped. Mr. Tompkins has been particularly drastic in his reforms. Mr. Stover has been intelligent and artistic in his action. I have done my best to enforce their general wishes."

"Instead of eighty conductors once recruited for the nine New York recreation piers, there are now only about fourteen on the payroll, all more or less capable. Of these, six are steadily occupied on six of the piers. We believe that, by assuring something like stability to our Summer engagements, we get better work from our musicians. Similar reforms have been effected in the parks and squares."

"We have been gratified by the assistance and the sympathy of men like Mr. Nahan Franko, Mr. Volpe, Mr. Kaltenborn, Mr. Arens and the leaders of the great singing societies."

"As you know, early in the Summer Mr. Franko gave an orchestral performance of 'Salomé' in the Mall. It attracted over fifteen thousand people."

"Since then, Mr. Franko has left us, to take up new work at Long Beach. Mr. Kaltenborn and Mr. Volpe now alternately give interesting concerts, of a high order, on Wednesdays and Sundays, at McGown's Pass (a new music center) and in the Mall. While, for those who prefer brass instruments to symphony orchestras, an excellent military band plays every Saturday in Central Park."

"The programs compiled by Mr. Volpe and Mr. Kaltenborn have been not unlike those which Anton Seidl used to give us at Brighton Beach. You will not have forgotten how popular they were, though they never stooped to tickle popular ignorance or popular prejudice."

"Up to the present no attempt has been made to interpret complete symphonies in the parks or on the piers. But movements from well-known symphonies have been played several times—for example, parts of Beethoven's No. 2 and No. 7, and the 'Pathétique' of Tchaikowsky and Schubert's 'Unfinished' symphony. I am glad to say they have been listened to with the keenest and most genuine pleasure."

"Then we have given works like Saint-Saëns's 'Phaeton,' Rubinstein's 'Kammenoï Ostrow,' Elgar's 'Pomp and Circumstance,' Grieg's 'Peer Gynt' suites, and selections from Wagner's music-dramas. Liszt, Mendelssohn, Massenet, Wieniawski, Meyerbeer, Puccini, Sullivan, Nevin and Victor Herbert have been represented in our programs. So you see we are not exclusive."

"Moreover—and for this I think I may take credit to myself—once weekly we have made a point of performing some new or comparatively unknown work by an American composer. Next year we hope, and, all being well, intend to give operatic recitals in Central Park."

## MME. CISNEROS'S PLANS

Roles Contralto Will Sing in America Next Season

SAN SEBASTIAN, SPAIN, Aug. 10.—Two most successful concerts have just been given here by the eminent American contralto, Eleanora de Cisneros, at the Casino. The singer, who was accompanied by the orchestra of Maestro Arbos, enjoyed a remarkable reception, among those who most enthusiastically applauded her being the queen mother, Maria Christina. The latter complimented Mme. de Cisneros most highly after she had sung an aria from Wagner's "Rienzi" and a group of German songs, declaring that she must have studied considerably under German masters. A number of encores had to be given.

Mme. de Cisneros has recently signed a contract with Manager Williamson to go to Australia as leading contralto of Mme. Melba's opera company. Among the rôles in which she will be heard are *Venus*, in "Tannhäuser"; *Ortrud*, in "Lohengrin"; *Santuzza*, *Amneris*, *Carmen* and *Orfeo*. It was at Mme. Melba's express wish that the American singer was engaged. The Australian tour will last for four months, the company starting out next July.

During the coming season, in which she will appear in Chicago, Philadelphia and New York, Mme. de Cisneros will sing the rôles of *Anne Boleyn* in the first American production of Saint-Saëns's "Henri VIII"; *Hérodis*, in "Salomé"; the *Princess of Eboli*, in Verdi's "Don Carlos," and *Ortrud*.

It is also extremely likely that Mme. de Cisneros will fill an important London engagement in the Spring.

Maude Fav, now of Munich, is to sing in St. Petersburg in the Autumn.

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Ocean Grove Audiences Enthusiastic  
Over Band Whose Round-the-  
World Tour Begins

OCEAN GROVE, N. J., Aug. 15.—John Philip Sousa and his band captivated the large colony of Summer residents at this resort Saturday afternoon and evening, when they gave the first of their concerts on the round-the-world tour which the Quinlan International Musical Agency has arranged.

The evening concert, according to the experienced eye of a veteran policeman at the door, attracted 8,000 people to the big auditorium. Tali Esen Morgan, musical director of the Ocean Grove festivals, had his army of diminutive rough-riders in khaki suits and very young ladies, all clad in white, sons and daughters of cottagers and hotel guests, banked up high on the stage, behind the band. Their presence was explained when the last number on the program was given—Sousa's own "Stars and Stripes Forever." The big chorus of children helped the band in this stirring march, and with the further assistance of the mammoth organ the effect was inspiring.

While the audience was in a most generous mood in the matter of applause, Mr. Sousa responded quite as freely in acknowledging the encores which followed each number.

The evening program opened with Liszt's symphonic poem, "Les Préludes," which was followed by a cornet solo by Herbert L. Clarke, who played his own "From the Shores of the Mighty Pacific." Sousa's character studies, "The Dwellers in the Western World," a new composition from his prolific pen, came next, and proved to be most interesting. The red man, the white man and the black man each had representation in the musical structure of this suite.

Virginia Root, soprano, sang Batten's "April Morn" so acceptably that she was prevailed upon to give two encores.

The overture to Wagner's "Tannhäuser" showed the fine tonal body which Sousa's Band can produce. German's Rhapsody, "The Welsh," Helmsberger's "Valse Caprice" and Sousa's "The Glory of the Yankee Navy," followed in quick order, intercepted by encores.

The third soloist of the evening was Florence Hardeman, a protégée of Maud Powell. This young woman caused her auditors to marvel not only at the cleverness of her playing, for she won a storm of applause by the rapidity with which she replaced a refractory E string in the midst of the performance.

"The Ride of the Valkyries" and Sousa's "The Stars and Stripes Forever," with the children's chorus assisting, brought the program to a close.

## GEORGE ARNOLD ENTERTAINS

Celebrities at American Composer's  
Musical in Brussels

BRUSSELS, BELGIUM, Aug. 3.—George Arnold, an American violinist and composer, assisted by his wife, recently gave a musicale at his Brussels residence, in honor of the Commissioner-General of Brazil to the Exposition. This entertainment was attended by Colonel Charles Page Bryan, American Minister to Belgium; his sister, Miss Bryan; Judge Barton Payne, of Chicago, and other prominent American members of the Brussels colony.

Mr. Arnold, a young Southern violinist, has been for several years located in this city, where he has achieved renown in the most critical and exclusive circles. His compositions have been played in nearly all the leading concerts and entertainments during the season.

Joska Szigeti, a young Hungarian violinist who has been meeting with remarkable success in Europe, more recently in Brussels, and who makes it a point to play the works of living composers, has taken especial pleasure in interpreting those of George Arnold. Among the latter's favored compositions are "Rêve de Sorcière," dedicated to Joska Szigeti; "Aspiration," dedicated to Jan Kubelik; "Souvenir" to Fritz Kreisler, "Meditation" and "Albumblatt."

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Los Angeles Musicians Hear Talks  
on City's Future—News of  
Local Musical Folk

LOS ANGELES, Aug. 9.—Los Angeles in its future development was the theme at the monthly dinner of the Gamut Club last Wednesday night. There was an unusually large attendance for a Summer meeting, possibly called out by the announcement that Dana Bartlett was to be the chief speaker of the evening.

Mr. Bartlett spoke on "The City Beautiful," and gave his ideas as to the means and ends of this subject. He favored the idea that in 1915 there should be held here several of the world's congresses, possibly a peace congress, the excuse being the centenary of the Plaza Church and the opening of the Panama Canal.

Preceding Mr. Bartlett, Maurice Arnold, the composer, gave reminiscences of his study with Dvóřák and others, and quoted Verdi and Wagner as to the effect of climate on art. Later he played several of his own compositions, being particularly happy in his treatment of a popular theme à la Bizet, Mascagni and Wagner.

In the absence of President Blanchard and Vice-President Behymer, from both of whom telegraphic greetings were read, Charles F. Edson, past-president, was in the chair.

This is the season when the musical editor of the daily press makes bricks without straw. In Los Angeles the *Examiner* gave two or three musical gags lately, and then the musical department expired. The *Herald* put its music in the hands of the society reporter to save money—and you can guess the results. The *Pacific Outlook* copied my last letter to *MUSICAL AMERICA* in toto, and Mrs. Lott, of the *Graphic*, presents clippings from the Eastern press to hold down the space until Fall. I know how that goes.

Ethel Pearl Mitchell, a local woman cornetist, is making a success at Ravinia Park, Chicago.

Bernice Roche Oberwinder, formerly of this city, and a pupil of Thilo Becker, is promised a busy season in Europe, playing with orchestras in Dresden, Munich, Krakow and Vienna, as well as touring Holland and Russia.

Harry Gerard has written a musical comedy which will be presented by the local bankers' association. Mr. Gerard is the composer of "The Alaskans," a successful musical comedy. He is a clever stage director and producer. Agnes Caine Brown will have the leading soprano rôle; Henry Balfour, the tenor. Others in the cast are Hazel Runge, Helene Sullivan, of the Belasco company, Edyth Salzer and others.

W. L. Hubbard, now of Los Angeles, is filling a number of dates in Eastern Chautauquas with a lecture on musical study in America and Europe. Mr. Hubbard makes a strong plea for foundation study in this country and travel abroad for finish.

Olga Steeb, the local piano prodigy, has made several dates with the Berlin Philharmonic Orchestra at the Beethoven Saal. Within five weeks she will play nine concertos, as follows: Brahms, D Minor; Beethoven, G Major; Schumann, A Minor; Liszt, E Flat Major; Grieg, A Minor; Tchaikowski, B Flat Minor; a Bach, a Mozart and one other, to be selected. Inasmuch as she has a repertoire of twenty-six concertos, the selection will not be a hard matter, yet perhaps harder than if she played but ten. Miss Steeb has a wonderful repertoire—wonderful for any artist, and doubly so for one of her youth. She plays seventy sonatas, sixteen of them being the big Beethoven sonatas. She includes in her playable repertoire the leading works of Brahms, Chopin, Schumann, Beethoven, Scarlatti, Weber, MacDowell and other composers, and is said to have carefully studied over 900 piano works, besides 200 études of the leading writers.

Making all allowances for the rhapsodies of a glowing press agent, this young woman is wonderfully talented, and has a remarkably retentive memory, as well as a fertile mentality and comprehensive technic. She is modest and retiring, almost taciturn, and shines best when at the keyboard.

W. F. G.



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## CHICAGO'S TEACHERS AND SCHOOLS

## Musical Pedagogues Desert Studios for Lake, Mountain and Country Life—Maurice Devries as a Fisherman

CHICAGO, Aug. 15.—Walton Perkins, director of the Chicago Conservatory, in the Auditorium, accompanied by his accomplished wife, the eminent vocal teacher, leave to-morrow for an Eastern trip that will embrace the St. Lawrence and Thousand Islands, thence to Boston, New York and Philadelphia. They expect to be back in Chicago for the opening of their school by September 5.

Alice Genevieve Smith, the harpist, who has been spending the Summer in Paris studying with M. Hassellman, the world-renowned harpist, is expected back in her studio at Lyon & Healy's next week.

Mrs. Marie Sendius Zandt is Summering at Lake Bluff, and incidentally adding to her recital repertoire.

Maurice Devries, after years of association with the top notchers of grand opera, is now content to discover the voices that are destined to bewitch the world. Just now his studio in the Chicago Musical College is dark, and he is enjoying a quiet outing at Port Huron, fishing for the phlegmatic German carp. When he is not fishing he rides back and forth over the railroad ferry for mild excitement.

Carl D. Kinsey is home from a strenuous Summer motoring about and boating in Delevan Lake, and is now laying out plans for the Apollo Musical Club's concerts in the Auditorium.

William C. Hall, tenor, who has been coaching this Summer with Jean de Reszke, has returned to his home in this city, and will shortly open a studio.

Irving C. Hancock, organist and director of the Trinity Episcopal Church, has been enjoying an outing with the forty singers of that institution at Lake Marie, at Antioch, on the Illinois State line.

Walter Keller, choirmaster and organist at St. Vincent's, has been substituting for Charles Norton at the St. James' Episcopal Church during the Summer. When not otherwise occupied he directs the sessions of the Sherwood School of Music, in the Fine Arts Building.

Mrs. Charles Krumm, soprano, accompanied by her gifted son, Howard Krumm, who is a yachting expert as well as a pianist, has been spending a most invigorating vacation on the inland seas. She has been booked for a number of desirable recitals for the coming Fall.

L. A. Torrens, head of the vocal department in the Cosmopolitan School of Music, accompanied by his wife, are having a restful Summer's end at Geneva Lake, Wis.

Rudolph Engberg, the basso cantante, who had such success as the vocal soloist at the finale of the Philharmonic concerts in Ravinia Park, has been detained unusually late this season by his pupils. He will, however, close his studio in the Fine Arts Building for a few weeks and take

a vacation in central New York. Mr. Engberg has booked a number of recitals with singing clubs for next season.

Thomas Taylor Drill, the well-known teacher, has had a full studio all Summer, in Kimball Hall, coaching many professional singers associated with theatrical entertainments hereabouts, who take advantage of sojourns in this city to brush up on singing. Almani Francis, the understudy of Lina Abarbanell, in "Madame Sherry,"

with William Shakespeare, in London.

Judging from the catalog of the Springfield Conservatory of Music, just issued, that institution, under the direction of Mrs. Mary Berdan Tiffany, has made excellent progress, and is doing useful work educationally in the capital field of Illinois.

A. I. Albernathy, of Sioux City, Ia., head of the Albernathy School of Music, spent several days here last week en route home from the East, where he has been spending six weeks. Mr. Albernathy anticipates that the coming season will be a very busy one in his neighborhood. He has a class of seventy pupils, conducts a glee club of 157 voices and leads the choir of the First M. E. Church, of thirty-seven voices. Affairs musically are looking up in Sioux

Monday returned home, to take charge of his own studio at No. 49 South Eighth street, St. Paul. Associated with him in this studio is Mme. Hess-Sprotte, who was recently a most successful soloist at the Sängersfest in Omaha.

Albert Boroff, the basso cantante, writes from the wilds of Wisconsin that he will return to his studio in the Kimball Hall Building August 15. Mary Hinmann Steele, in the same studio, will not resume her teaching until the second week in September.

Edward Ehrhardt gave a recital before Emil Liebling's Summer class last Wednesday, in Kimball Hall. The selections embraced works of Brahms, Schubert, MacDowell, Liadow, Liszt, and Emil Liebling.

Herbert Miller, who is out of the city on a brief vacation this week, has arranged a recital with Lulu Jones Downing, to be given before the North Shore Woman's Club early in October.

Harry R. Detweiler, editor of *The Lyre* and conductor of the Columbia School of Music, in Aurora, Ill., a very vital spark in music, is now making an auto tour of Michigan. Dusty, sandy or otherwise heavy roads will not impede the progress with Detweiler at the wheel.

A. Howard Garrett, of this city, has just concluded his sixth season as vocal instructor in the Chautauqua at Boulder, Col. He has given three score lessons per week, in addition to recitals. The air of the high country is a tonic for the Garrett temperament.

Dr. Charles Allum, in addition to his educational work in this city, will this Winter have charge of large choral organizations in Aurora, Moline and Wheaton. According to his prospectus, this will be an unusually interesting season in the choral line, in the matter of advancing novelties as well as in the enlistment of soloists.

Iva Bigelow Weaver, who is spending a vacation in Wisconsin, will resume her classes the middle of next month.

C. E. N.



Members of the Piano Department of the Faculty of the Chicago Musical College at Lunch Hour at the Auditorium Café. Reading from Left to Right—Carl Rechzeh, Hans Von Schiller, Maurice Rosenfeld, Arthur Rech and Anton Foerster

has, during the absence of the latter lady, carried the title rôle with marked success. She is eighteen years of age, and has been studying with Mr. Drill all of the songs in the part. Another gifted pupil from the same studio is Ina Clair, a sixteen-year-old soprano, who has made a hit in Richard Carle's new piece, "Jumping Jupiter."

Dr. Carver Williams was back in town from the Wisconsin lake region to look after the opening arrangements of the Cosmopolitan School of Music and Dramatic Art, in the Auditorium Building. The painter and the refurbisher have made the establishment inviting since the close of the normal session. Shirley Gandell has "staid by the ship"—holding that "week ends" are recuperative enough for him this Summer.

Karl Buren Stein will return to his studio in the Auditorium early next month. He has been abroad since the first of June coaching with Jean de Reszke in Paris, and

City, and it is understood that the music department of Morningside College will be considerably improved this season.

Dorothea de Lewinski, a fourteen-year-old violin pupil of Joseph Vilim, and daughter of Arnold de Lewinski, piano teacher and soloist, last week sailed for Ghent, Belgium. She will remain there for the next two years with relatives, and probably study with De Graft.

Hans Biederman, who gave up his music school in Engelwood, retains his old studio at No. 91 Auditorium Building. He is taking it easy this Summer. He spends the major portion of his time in his Summer home at Burnham, Ill., and is devoting his leisurely hours to navigating in his large gasoline launch up and down the Calumet River.

J. A. Bliss, of St. Paul, Minn., who has been teaching piano in the Sherwood Music School during the absence of William H. Sherwood this Summer at Chautauqua, last

## Gives Up Matrimony to Further Musical Ambitions

As the result, it is said, of the prospective bride's preference for a musical rather than a matrimonial career, the engagement of Constance de Clyver Edson, daughter of Dr. Tracy Edson, of No. 15 Gramercy Park, New York, and Marshall Rutgers Kernochan, a New York millionaire, has been dissolved by mutual consent. Miss Edson is a pupil in music of Dr. Frank Damrosch and Franz Kneisel at the New York Institute of Musical Art, and intends this Fall to make her professional debut in concert. She plans to make her career thereafter on the concert stage. Mr. Kernochan is a well-known amateur musician, and has studied composition and harmony in this country and abroad.

## Benoist as Spalding's Accompanist

André Benoist, the accompanist, who played an important part in Mme. Schumann-Heink's success at her recent recital in Ocean Grove, N. J., will again appear at that resort on August 25, when he will accompany Albert Spalding.

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## CLAIMS TETRAZZINI FOR WESTERN TOUR

**Manager Leahy, of San Francisco  
Gets Contract Which Ham-  
merstein Disputes**

LONDON, Aug. 5.—W. H. Leahy, of San Francisco, was in London last week and accomplished in two days what various persons connected with the management of the Metropolitan Opera House had not succeeded in doing in a long period of negotiations, namely, signing a contract for next season with Mme. Tetrazzini. But then Mr. Leahy has his own method of doing business.

For years manager of the Tivoli Theater, San Francisco, he by no means confines his activities to theatrical matters, but has a number of business interests on the Pacific Coast. As a manager, however, he enjoys the almost unique distinction of being popular with his artists.

Very fond of opera, he began some years ago by giving during the Summer a short season of grand opera at the Tivoli, where light opera was sung during the remainder of the year, for the theater was practically never closed.

"In the thirty-two years that my predecessors and I have managed it," said Mr. Leahy in the course of an interview, "it has been closed only for four or five nights, and then on account of deaths. We

do not close it even when it is being cleaned and re-decorated. I began grand opera seasons by engaging a few artists—I used to go to Italy for them—and surrounding them with singers whom I could secure in the West and in New York. We gave such operas as "Lucia," "Traviata" and "Rigoletto," and others, some of which you in the East have never heard. Gradually the seasons became more ambitious."

It was six years ago that Mme. Tetrazzini first sang under Mr. Leahy's management. He went to Mexico where she was then singing, heard her in three performances, "Lucia" and "Traviata" being two of them, and signed a contract to bring her and the company to San Francisco. Her wonderful success there is well known. She sang for two seasons, and San Franciscans eagerly await an opportunity to welcome her back.

The pleasantest relations always existed between the star and her manager, and he speaks with warm appreciation of how she sometimes came to his assistance and saved a performance for him by singing an extra night. Her appearance always meant a sold-out house.

"Mme. Tetrazzini sang sixty-five times in one season for me, and in fifteen different operas," said he. "That is a larger repertoire than you have heard her in in the East is it not?"

When Mr. Leahy, with whom Mme. Tetrazzini had always kept up a correspondence, heard of the possibility of her being free from New York contracts, he at once wrote that he would gladly make a contract with her. At that time the Metropolitan's representatives were negotiating with her, had asked her for a certain length of time to consider the matter of her contract, etc., so that she did not feel free to consider the offers which were made her from many sources. As soon as she decided to have no further dealings with the Metropolitan and its affiliated opera houses, however, she sent word to Mr. Leahy that she would consider an offer from him, if he would arrange certain conditions which she did not mention in the letter. Promptly arrived a cablegram. "Accept conditions. Sailing for London." He set out for New York at once, took the first steamer for England, arriving in London on a Sunday. On Tuesday, the day I saw him, he had concluded his arrangements with Mme. Tetrazzini, and the following day returned to America.

Although Mr. Leahy's plans for Mme. Tetrazzini's season, which begins the first of December, and lasts through March, are not definitely settled, it is known that she will sing in concert in St. Louis, Kansas City, St. Paul, Minneapolis, Omaha, Salt Lake City, Denver, and the large cities of the Pacific Coast, as well as appearing in opera in some of the latter. She will probably also be heard in New York, Boston, Philadelphia and Washington. In San Francisco she will sing in the Van Ness Theater, which Mr. Leahy controls. ELISE LATHROP.

W. H. Leahy's claim to the services of Mme. Tetrazzini for next season is disputed by Oscar Hammerstein, who says he intends to prevent her appearance in this country under any other management than his own.

"When Mme. Tetrazzini did not renew her contract with the Metropolitan Opera Company as my other artists did," Mr. Hammerstein said, "her contract with me remained in force. She understood when I left Europe that her contract with me was still binding."

Mr. Hammerstein says he will send Mme. Tetrazzini on tour with a concert company which may give acts from operas in concert form.

The popularity of Edward F. Johnston, for the last year organist of Sage Chapel, at Cornell University, among the music lovers of Ithaca, coupled with the fact that the recital last week would be his last in this city, attracted an audience that filled every seat in the auditorium and that listened attentively to each number on the rather long program. All the selections were applauded, and his own contribution, "Evensong," was especially favored. After the recital a large number of Mr. Johnston's personal friends came up to the organ with requests that he play still other numbers that they especially desired to hear and it was after 10 o'clock before the chapel was deserted. Midway in the program Mr. Johnston left the organ and expressed his regret at leaving Ithaca and the organ in Sage Chapel to which he has become genuinely attached. He is now preparing to move to Yonkers.

## SELECT DIRECTOR FOR YORK CHORUS

**Dr. R. H. Peters, of Baltimore,  
Succeeds Joseph Pache as Ora-  
torio Society Conductor**

YORK, PA., Aug. 12.—Dr. R. H. Peters, of Baltimore, was unanimously elected conductor of the York Oratorio Society for the 1910-11 season at a meeting of the board of governors last evening. There were a dozen applicants for the vacancy caused by the resignation of Joseph Pache, Baltimore, last Spring, but the Baltimorean was chosen, notwithstanding that he was not in the field as a candidate. He held a conference with the officers of the society to-day and decided to accept.

Dr. Peters is conductor of the Oratorio Society of Richmond, Va., and organist of Emanuel Episcopal Church, Baltimore. For ten years he conducted the musical festivals at Spartansburg, S. C., and aided in making that city a center of music. During that time he succeeded in having a large music hall built in which to hold the renditions. Dr. Peters was born in England, and came to America and secured his musical education at the University of Toronto.

Within the next six weeks plans for the season will be mapped out. In addition to directing the work of the chorus of the society, he will serve in the capacity of business manager. It is the purpose of Dr. Peters to give an oratorio music and grand opera in concert form. He says that the music-loving people want all forms of music. The chorus will begin its rehearsals October 11, and the scope of the work during the season will depend largely upon the support given by the public.

W. H. R.

Elizabeth Parkina, the Kansas City soprano, will return to opera next season.



Fernando Gianoli-Galetti

Fernando Gianoli-Galetti, buffo of the Metropolitan Opera Company, died recently in London, where he had been singing at Covent Garden. Signor Gianoli-Galetti came to America four years ago to sing for Oscar Hammerstein during the first season of the Manhattan Opera House. He was regarded as the best Italian buffo who had sung in New York in years. He was to have sung next season at the Metropolitan.

### Emilio Usiglio

Emilio Usiglio, the Italian composer, died recently in Milan, at the age of sixty-nine. He was born in Parma and began composing at the age of nineteen, producing at that age an opera founded on Goldoni's comedy, "La Locandiera." Thereafter he wrote many operas which had varying success within the limits of his own country.

### Louis Schriber

Louis Schriber, at one time known as one of the world's greatest cornetists, died in New York last week at the age of eighty-three. He was born in Coblenz, Germany, and came to the United States in 1850. He accompanied both Adelina Patti and Ole Bull, the violinist, on concert tours as cornet soloist. He was a charter member of the Philharmonic Society of New York and in 1872 and 1873 was soloist with the Thomas Orchestra. His health failed in 1889 and since then he had lived in California.

### Mrs. Louise C. Howell

Mrs. Louise C. Howell, author and musician, died August 10, at her home, No. 17 Webster avenue, Parkville, L. I., N. Y. She was the daughter of Martin Rosienkiewicz, an exiled Polish nobleman.

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## VARIED RECITALS BY BROOKFIELD SCHOOL

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Summer Sessions

BROOKFIELD, CONN., Aug. 15.—One of the most interesting happenings of the season at the Brookfield Summer School, of which Herbert Wilber Greene is the director, was the visit of Dr. Frank E. Miller, the eminent throat specialist. The students, many of whom have been reading his recent book on the voice, welcomed him with much enthusiasm. An impromptu reception was given to him at the "Opera House," at which he was presented with the "key of the city" and showered with other honors. He gave a very interesting and instructive talk to the students, covering some vital points in vocal physiology.

Mme. Minna Kaufmann, of New York City, gave a charming recital in the Congregational Church, and was warmly received. Her program was divided between German *Lieder*, modern French songs, and an all-American group in English. Mme. Kaufmann's work provided an inspiring model to the students. A feature of the recital was the artistic accompanying of Mrs. Caia Aarup Greene, the New York pianist, who has of recent years made accompanying her specialty. The students at



After Church at the Brookfield Summer School, Brookfield, Conn. Herbert Wilber Greene, the Director is in the Center of the Group

the Brookfield School are to be particularly congratulated upon having the assistance in some of their recital work of an artist so high in the ranks of her profession as Mrs. Greene.

At the Episcopal Church recently, Cecil Wright gave an organ recital, with a varied program, which showed clearly the high order of his musicianship. In addition to being organist of the Church of the Saviour in Brooklyn, Mr. Wright is a baritone of growing reputation. He also gave a most successful song recital at the school last week. Songs which make as strenuous

demands as the Brahms's Serious Songs and the "Sei vendicata assai," from "Dinorah," were given in a masterful manner by this young singer. Mr. Wright has done all of his studying with Mr. Greene, and his work is indicative of Mr. Greene's thoroughness as a teacher.

On Saturday evening, Olive Kline, a talented young soprano from Schenectady, N. Y., gave one of the most artistic student programs of the season. She has within her reach a career of high order. Miss Kline will probably be heard in New York during the Winter.

## WORK OF PITTSBURG COMPOSER PRODUCED

C. W. Cadman's Suite Played by  
Festival Orchestra—News of  
Local Musicians

PITTSBURG, Aug. 15.—Pittsburgers last week heard for the first time in public two numbers composed by Charles Wakefield Cadman but the Smoky City composer was not at home to hear them. The Festival Orchestra played "A Nubian Face on the Nile" and "To a Vanishing Race" from Mr. Cadman's suite, "Three Moods." They are among the best things which he has produced and received a most flattering reception. The music is of Indian character.

Hollis Edson Davenney, the young Pittsburg baritone and violinist, has been meeting with splendid success in concert work in the West, where he is now traveling, according to word received here by his friends.

Ernest Gamble, basso, and Verna Page, violinist, will appear August 30, 31 and September 1 at the Johnstown Teachers Institute at Johnstown, Pa. Mr. Gamble's concert party will begin its eleventh annual concert tour at Erie, Pa., early in October.

Announcement has been made that Gracia Ricardo, soprano; Boris Hambourg, cellist; Reinhold von Warlich, baritone; Mme. de Pasquale, soprano, and Adolphe Borchard and Busoni pianists, will appear in concert in Pittsburg the coming season.

Professor J. P. McCollum conductor of the Mozart Club for more than a quarter of a century, leaves this week on his annual hunting and fishing expedition and upon his return to Pittsburg will begin to map out the work for next season's concerts.

Jean De Backer the first viola of the Pittsburg Festival Orchestra, recently elected conductor of the Canton Symphony Orchestra at Canton, O., was born in Brussels. His instructors were Vieuxtemps and Jeno Hubay. He left his native city and accepted a position at Barcelona, Spain, and toured France and Egypt with a French opera company. He afterwards traveled all through Europe and appeared with many symphony orchestras. He subsequently returned to Brussels and accepted a position as violinist at the Royal Opera and became director of the chorus rehearsals there. He later went to London and accepted a position as violinist in the Crystal Palace orchestra and later became its concertmaster. On several occasions he directed the orchestra in the absence of Conductor August Manns. While in London he accepted a position with the Glasgow Choral Union, one of the best known of Scottish choral societies, and toured Scotland. He came to America in 1896 and has been a figure in the Pittsburg Orchestra under Frederick Archer, Victor Herbert and Emil Paur. He is the director of the Grand Army Band of Pittsburg and is associated with other musical organizations. E. C. S.

The new Beethoven statue by Weigl was recently unveiled in Heiligenstädter Park, near Vienna. The composer is represented in heroic dimensions striding against the wind, and holding his hat and cane in his hands behind his back.

### NEXT CINCINNATI FESTIVAL

Program Now Being Determined by  
Conductor Van der Stucken

CINCINNATI, O., Aug. 15.—Lawrence Maxwell, President of the May Festival, has left for Europe. Meantime the programs for the next festival, in 1912, are being prepared by Frank Van der Stucken. He has already definitely determined on the César Franck "Beatitudes," which will form the program for the closing night, and on the Bach "Magnificat," which will be given on the opening night, most probably in conjunction with the "Vita Nuova" of Wolff-Ferrari. On the second night the new German Mass of Otto Taubman, which has created a furor in Europe, is being considered, while the Friday night will again be given over to the children. Benoit's "Into the World" will be repeated and Pierné's second cantata for children and mixed chorus, "The Children of Bethlehem," will be heard here for the first time.

Frank R. Ellis, Secretary of the Festival, also leaves for Europe this month. The chorus rehearsals will be resumed on the second Monday in October, under direction of Alfred Hartzell. Mr. Van der Stucken will come later in the Winter, after the first of the year, for several months.

### The Caruso-Giachetti Controversy

G. Loria, of New York, denies an article printed recently in the New York World regarding the Caruso-Giachetti controversy in the following letter to the editor of that paper:

"In an article appearing in your publication July 19 concerning the Caruso-Giachetti controversy, Caruso is reported as having said that I had never directly or indirectly negotiated with any impresario

in this country for the services of Giachetti in opera, and that I had not acted in good faith.

"In justice to me I wish to state that I was authorized by Giachetti to negotiate for her appearance at the Manhattan Opera House, New York, and that Oscar Hammerstein considered securing her services to the extent of making her an offer, through me, to sing certain rôles at his opera house, although it never resulted in the signing of a contract."

### COLUMBIA MUSIC COURSES

University Announces Curriculum for  
the Forthcoming Year

The catalog of the Faculty of Fine Arts in Columbia University for the coming year announces practically the same music courses as hitherto. The faculty of the music department includes Cornelius Rübnner, Frank Ward, and Daniel Gregory Mason, while the musical courses in Teachers' College will again be under the direction of Margaret Zerbe and Professor Hubert Farnsworth.

Courses in musical history will be given at Columbia by Mr. Mason, who will also have charge of the classes in advanced harmony, counterpoint and form. Mr. Ward will teach harmony, and Professor Rübnner, composition and orchestration. Teachers College will offer courses in the theory and practice of teaching music; sight singing; analysis of musical sound; school music; piano; voice culture; violin; organ; musical literature, and choir training.

Two American girls, Beatrice Suckling and Miss Atkins, sang at Mathilde Marchesi's last pupils' recital of the season, in Paris.

### JANPOLSKI'S NEW YORK RECITAL

Baritone Busy Preparing Program for  
Mendelssohn Hall Affair

Albert Janpolski, the baritone, has not permitted himself to be totally idle during his vacation. Of late, especially, he has been extremely busy preparing for his Mendelssohn Hall recital in the early Fall, which will be one of the first important musical events of the coming season. Mr. Janpolski's program will offer a number of extremely interesting Russian song novelties on that occasion, among them being the three latest vocal compositions of Rachmaninoff, songs by Moussorgski, and an aria from Tchaikowsky's opera, "Mazepa." Still another number with which he expects to win considerable favor in his concerts with orchestra is an aria from Moussorgski's opera "Varlaama," a work which the singer holds in high esteem.

Haensel & Jones, Mr. Janpolski's managers, have already booked many orchestral and oratorio engagements for him.

Still Another Opera Company Proposed  
for London

LONDON, Aug. 6.—If a proposition announced by Mr. and Mrs. Charles Mannes goes through, London will soon have another opera company added to its list. Mr. and Mrs. Mannes propose forming a limited company with a capital of \$62,500, to give grand opera at popular prices for a period of three years. Like Thomas Beecham, they say their object is not primarily financial profit, but to educate the public. What effect the new company may have upon the Covent Garden Royal Opera, the Beecham enterprises and the Hammerstein plans is open for discussion.

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Nella Felter, violinist, gave a successful recital at Colorado Springs, Col., recently.

George S. Madden, bass-baritone, has placed his bookings in the hands of Manager Marc Lagen.

Helena Lewyn, the pianist, is enjoying a few weeks' needed rest at Resthaven, Waukesha, Wis.

Director Torrington has begun rehearsals of Handel's "Messiah," at the College of Music in Toronto.

Mme. Clara Poole, the Boston contralto, is spending August at Moultonborough, on the border of Lake Winnepesaukee.

Leon Van Vliet, the Boston cellist, is director of music at Wentworth Hall, Jackson, N. H., during the Summer season.

Lelia Livingston Morse, mezzo-soprano, gave a song recital for the benefit of Sanderson Academy last week, at Ashfield, Mass.

George T. M. Gibson, president of the Baltimore Oratorio Society, and his wife are spending the Summer at Warm Springs, Va.

The year book of the Toronto Conservatory of Music for 1910-11 has just been issued and gives full information of the work done by this institution in all branches.

A musical soirée was given at the Beechurst Yacht Club, Beechurst, L. I., on the evening of July 20, under the direction of Professor George Gookins.

Edwin N. C. Barnes, the Boston vocal teacher, who is now abroad, will soon return to Boston and open his studio for the Winter season.

A recital was given by the pupils of Mrs. L. K. Fowden in Concrete, Col., recently. Those who participated were Daisy and Chester Raper, Edna Wild, Irene Fowden, Erma Bacon and Madeline Deniston.

A musical reception was given recently at the home of Mrs. Samuel McDonald, under the auspices of Canon City (Col.) Eastern Star, the women's branch of the Masonic order.

William J. Kraft, of New York, gave the sixth and last of a series of organ recitals Friday afternoon at the Summer session of Columbia University. He was assisted by J. T. Thomas, tenor.

At a Sunday evening concert given at the Mathewson Hotel, Narragansett Pier, by the Mathewson Orchestra, C. Bertram Peacock, a graduate of the Peabody Conservatory, sang several selections.

Millicent Clark, of Northampton, Mass., gave a vocal recital in connection with A. Y. Cornell's Summer School at Guilford, Conn., last week. The recital was held in the town hall, which was crowded by the attendance of Summer people.

The members of the Junger Männerchor, which was recently organized in Baltimore, enjoyed an outing at Reiser's Park Sun-

day afternoon. A number of selections were sung under the leadership of Charles W. Dill, musical director.

Edward S. Brown, formerly with Manager Victor Thrane, the Charlton and Gottschalk Agencies, and other musical enterprises, is now permanently associated with Manager Marc Lagen in the capacity of assistant manager.

The Detroit (Mich.) Conservatory of Music announces the engagement of Marshall Pease, as head of the vocal department. Mr. Pease has been successful as a singer and teacher in Detroit for eighteen years.

Virginia Listemann last week was the guest of two delightful dinner parties given at the Blackstone Hotel by society friends in this city. Miss Listemann leaves this week for the Listemann Summer home in Neillsville, Wis.

Harry L. Link has resigned as organist of Heidelberg Reformed Church, of York, Pa., after having served in that capacity for twenty-five years. He succeeded his brother as organist of the congregation at the age of fifteen years.

Mrs. John Swikert, Jr., accompanist of the Baltimore Oratorio Society, is spending her vacation with her mother, Mrs. M. E. Pundt, Jamaica, Long Island, N. Y. Mrs. Swikert has the honor of not having missed a single rehearsal during the seventeen years she has served as accompanist to the Oratorio Society.

Clifford Cairns, the New York bass-cantante, who has been in Scotland studying with George Henschel, was engaged by Landon Ronald, conductor of the London Symphony Orchestra, as soloist at a concert of that organization August 14. Mr. Cairns is under the management of Marc Lagen.

The Canon City (Col.) Wednesday Matinee Musical Club and the Chairman of Music of the Women's Club Federation of Colorado, Mrs. J. D. Kellogg, of the Pueblo Music Club, have arranged an interesting music program for the State Federation which meets in Canon City, Col., the second week in September.

The Haydn Concert Quintet, composed of the four Evans Brothers and L. Edwin Christina, closed the Miami Valley (Ohio) Chautauqua with two splendid concerts last week, giving both sacred and secular concerts. The members of the quartet are now on vacations in Michigan, where they are booked for several concerts.

Arrangements have been completed by the musical organizations of Green Bay, Wis., for the concert to be given by Mme. Ernestine Schumann-Heink on the evening of September 29. Steps are being taken to make this event the greatest concert success that has ever been held in Green Bay, and it is believed that at least 2,000 persons will hear the famous singer.

Homer Lind, formerly of the Metropolitan and the Henry W. Savage Grand Opera companies, announces that he is preparing a tabloid version of "The Tales of Hoffmann" for vaudeville. Randolph Hartley,

who wrote the book for Arthur Nevin's "Poia," which was given at the Royal Opera House in Berlin last season, will write the libretto.

Prof. G. D. Range, of Merrill, Wis., leader of the Merrill Liederkrantz, and for eleven years superintendent of music in the public schools of the city, was tendered a serenade by the Imperial Band, of which he was director, upon the eve of his departure for Milwaukee, where he will become principal of a large German-American school, and have the direction of three large church choirs.

There will be no more band concerts in Cumberland, Md., on Sunday. The concert scheduled for last Sunday at Maryland Park was canceled, owing to a protest being made by the ministers. Copies of the resolutions passed by the ministers were handed those interested in the concert. It had been the intention of the band to make no admission charge but take up a collection. This idea was also abandoned.

Selections from the "Bohemian Girl" were given by home talent in the Auditorium, at Braddock Heights, in Frederick, Md., on August 10. The soloists were Eleanor Markey, C. Elizabeth Bowers, Frank Sappington, Jr., Hugh Duffy and C. Howard Young, Jr. A large chorus of the best musical talent of Frederick participated, and Mrs. Mary Steckel-Burk was the musical director.

The members of the Frohsinn Singing Society, of Baltimore, held an outing at Grieb's Park Sunday. The feature of the program was a contest among six quartets. Three prizes were awarded. A number of choruses were sung by the Frohsinn Society. The committee of arrangement was composed of John Miller, Charles Bosser, Henry Mergerheim, A. Loge, August Kracke, Julius Ludwig, George Leedig and William Arnold.

Plans are being perfected by the Schubert Choir of York, Pa., for the most successful season since its inception. The chorus of the society will be reduced to 175 voices and the season will be divided into two terms. The first will be concluded with the Midwinter concert in January, while the second will close with the Spring festival. The membership fee has been raised to \$3 for the two terms, and the music will be furnished free. Henry Gordon Thunder will again direct the work.

Mrs. Ida Fletcher Norton, who for over twenty years has been prominent in the musical life of Detroit, Mich., has gone to Pittsburg, Pa., which is to be her future home. Mrs. Norton until a few years ago was one of the leading church singers of Detroit and did much toward building up and stimulating the local musical interests. As one of the charter members of the Tuesday Musical club she helped to build the organization up to a position of such prominence that it was recognized as the best women's music clubs in the State.

Elias A. Bredin, for nine years an instructor in the Wisconsin University School of Music, organist and choir director, and one of the most popular members of Madison's (Wis.) musical colony, has decided to return to church work exclusively, and in September will take up the duties of choirmaster and organist of St. Luke's Episcopal Church, Evanston, Ill. At Evanston, Mr. Bredin will have the highest paid choir position in the Chicago diocese, St. Luke's.

The association formed some months ago to raise an endowment for a symphony orchestra for San Francisco has been quietly but effectively at work. Three hundred persons, it is hoped will be induced to pledge \$100 each for each of five years and of this number 150 have already been pledged. The society has plans in prospect whereby its work will extend farther afield.

than merely local symphony concerts. With the co-operation of other cities of the coast it is hoped to form a "chain of musical centers" by means of which a season of grand opera on a large scale may be made possible every year.

Frank L. Eyer, head of the musical department of Limestone College, Gaffney, S. C., gave an organ recital in Newberry, S. C., recently, playing compositions by Verdi, Wagner, Chopin, Dunham, Gounod and Batiste. Said a Newberry critic of his work: "The organ in his hands presents grand possibilities. His skilful use of the stops, manuals and pedals enables one to see that the mechanical feature in organ playing can be lost sight of and no more attention be called to it, in the hands of an artist, than to the mechanical in piano playing."

The Neapolitan Quartet is delighting large audiences at the Suburban, Park Heights avenue, in Baltimore, Md. The program this week includes Donizetti's Sextette from "Lucia," Grieg's "Sunshine," Gradier's "La Paloma" and twelve other selections. The members of the quartet are Eva E. Wycoff, soprano; Stella Gervaise, contralto; Richard Tobin, tenor; Maurice Jourdan, baritone. The solo numbers were Gounod's "Ave Marie," by Miss Wycoff, soprano, with violin obbligato; Verdi's "Stride La Vampa," "Il Trovatore," by Miss Gervaise, contralto, and Donizetti's "Una Furtiva Lagrime," by Richard Tobin.

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## AMERICAN ORGANISTS CONSIDER PROBLEMS

(Continued from page 3.)

11.15 a. m. Does Organ Playing Spoil Piano Technique? Chester W. Beebe.  
11.30 a. m. "Fingers vs. Fists." Sig. Randegger.

Saturday, August 6.  
10.00 a. m. "Recent Developments of Organbuilding." Robert Hope-Jones.  
11.00 a. m. Discussion.

Monday, August 8.  
10.00 a. m. Improvisation. Frederick Schleider, Musical Bachelor.  
11.00 a. m. "Music in the Evangelical Churches."

(a) From the minister's point of view. Rev. W. H. Morgan, D. D.  
(b) From the singer's standpoint. Donald Chalmers.

(c) From the organist's viewpoint. Myron C. Ballou, Providence, R. I.

Tuesday, August 9.  
10.00 a. m. "Boy Choirs in Catholic Churches." "Organ Accompaniment." "Artistic Registration." Rev. Father W. J. Finn, O. S. P.

11.00 a. m. "Ideals of Church Music." Walter N. Waters.

Wednesday, August 10.  
10.00 a. m. Five-minute speeches on various questions of interest to the organist.  
12.00 a. m. Election of Officers.  
8.00 p. m. Banquet.

The final event of the convention was a banquet given at the Hotel Arlington. The large dining-room of the hotel, seating over one hundred persons, was filled by the members who attended, the largest number, by the way, that has attended any final banquet. Mark Andrews, the retiring president, presided at the banquet, and by his witty introductions of the different speakers caused many a hearty laugh. Among the speakers were the Rev. Dr. A. E. Ballard, president of the Ocean Grove Association, Rafael Navarro, of Brooklyn; Tali

Esen Morgan, musical director of Ocean Grove; Lettie Osborne Crane, of Baltimore; James Pierce, Philadelphia; Chester H. Beebe, Brooklyn; Clarence Reynolds, the auditorium organist; Henry S. Fry, Philadelphia; John Barrington, Bryn Mawr, Pa.; Myron C. Ballou, Providence; William E. Ashmall, Arlington, N. J., and Bertha Antoinette Hall, Providence, R. I.

Another pleasing feature of the convention was the reception tendered the visiting organists by Mrs. B. S. Keator at her home in Asbury Park on Tuesday afternoon.

After the adjournment of the convention many of the organists remained for the concerts of the coming two weeks and for informal discussions of the papers of the convention.

## AMONG ARTISTS OF THE MIDDLE WEST

### George Hamlin Passes Through Chicago to Take Possession of His Adirondack Home

CHICAGO, Aug. 15.—Frederick A. Morley, the sterling pianist, together with his wife and daughter, have been enjoying a charming Summer with the home folks near "dear ole' Lunnon." Mr. Morley sends a classic portrait of himself in a bathing chair, immaculately attired for the concert.

Genevieve Boal, contralto, has been spending a fortnight in this city, and will make headquarters here during the coming season. Her success as soloist with the Theodore Thomas Orchestra *en tour* and with the Minneapolis Symphony Orchestra has led to desirable engagements and the prospects of a busy season.

Ruth S. Walton, the talented young mezzo-soprano of this city, who has been coaching in New York during the Summer, has been engaged for a number of recitals in and about Chicago this Fall.

George J. Hamlin passed through this city disguised by a heavy coat of Wisconsin tan early last week and proceeded at once eastward to the Hamlin country seat at Lake Placid, in the Adirondacks, where he will remain until the opening of his season late in September.

Mrs. Ila Burnap Hinshaw, soprano, last week joined the Hinshaw Grand Operatic Company in Shelbyville, Ill., replacing Jane Abercrombie, who has been singing the soprano rôles all the season, and who has retired to her home in Aledo, Ill., to rest until next month, when she has an operatic engagement in view.

Advices from Gustav Holmquist, who has represented Chicago nobly as basso soloist of the Swedish Singing Societies *en tour* through their native land, indicate that he immediately established himself as an enormous favorite. He was congratulated by the King, and has been dined by the Crown Prince and Princess during his stay in Stockholm. Next month he expects to go to Paris, to study with Jean de Reszke.

Dr. Hugh Schussler, the Chicago basso who has been traveling with George Nelson Holt and Max Obendorfer, in Italy, writes from Venice that his permanent address will be care of Thomas Cook & Son, Berlin.

Luella Chilson Ohrman, who sailed from Havre, France, last week after a busy Summer abroad, writes that she will make some Victor records this week in Camden, N. J.

Pauline Donnan, the brilliant young Chicago soprano, who has given several concerts at the American Legation in Brussels, expects to make her operatic debut at the Théâtre de la Monnaie this Winter.

Alice Neilsen sends an attractive postal from Lugano, where she is spending a charming Summer resting and studying several new operatic rôles, including "The Girl of the Golden West."

J. Courtland Cooper, like George Ferguson, both of Chicago, have made remarkable success in the educational line in Berlin, and now Frank King Clark is to join the Chicago trio triumvirate in the Prussian capitol.

Charles W. Clark, Chicago's sterling baritone, who has remained two years abroad this last trip, writes that he will return this month on a brief visit, and may book a number of recitals if he can avoid conflict with foreign dates that have already been made.

Mary Wood Chase, concert pianist, writes from Paris that she and her chief associate in the Chase School of Music, Ruth Burton, are having a charming experience. Next week they will go to Berlin, and do not expect to return home to Edge-water until late in September. C. E. N.

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